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ABSTRACT

This publication is the first in a series planned to acquaint classroom teachers with successful methods and materials being used in TESOL and bilingual contexts. M. Saville-Troike illustrates several types of conflict which may occur in elementary classrooms when teachers do not understand the nature of the linguistic and cultural diversity of their students. G. M. Blanco and C. F. Gregory explain the rationale behind their curriculum bulletin "Espanol para alumnos hispanohablantes." Several dialogue situations are discussed by A. S. Hayes and D. H. Anisman as examples of how failures in communication between teacher and student can occur. C. W. Kreidler suggests ways to improve the teaching of reading when English is a second language. Practical ways to use visual aids in teaching meaning and culture are suggested by C. J. Kreidler, and the teaching of composition is discussed in articles by M. Finocchiaro and E. Elmer. R. P. Klebaner speaks of adapting the entire school curriculum to different levels of English competence. Various methods used to stimulate student interest are described by C. Eisman, B. Matthies and J. Horan. C. Begay illustrates how cultural content can be included in a bilingual education program. The volume concludes with a selection of French games developed by the bilingual program in Lafayette, Louisiana. (PM)

# Classroom Practices in ESL and Bilingual Education

Volume 1

Muriel Saville-Troike, Editor

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**Teachers of English**

**to Speakers of Other Languages**

**Teachers of English to Speakers of Other Languages**

*A Professional Organization for Those Concerned with the Teaching of English as a Second or Foreign Language*

**WASHINGTON, D.C.**

# PREFACE

This publication is the first in a series planned to acquaint classroom teachers with successful methods and materials being used in TESOL and bilingual education contexts. A publication such as this has been envisioned since the beginning of the TESOL organization, but its realization at this time stems directly from the deep desire of our president for 1972-73, Alfonso Ramirez, to make TESOL more immediately relevant to the needs of classroom teachers. In selecting articles for this publication, we have relied as much as possible on original papers submitted in response to a call for papers issued by the Publications Committee. In addition, we have chosen certain articles from early issues of the TESOL Quarterly or from the earlier series On Teaching English to Speakers of Other Languages, which are still very practical and relevant to teachers, but may not be readily available to them in their original form.

The scope of TESOL interests is very broad, including the areas of English as a Second Language, English as a Foreign Language, Bilingual Education, Standard English as a Second Dialect and Adult Basic Education. To further define this matrix of our concerns, we teach all grade levels (from early childhood to university), all language skills, and additionally need to be informed on new developments in testing, curriculum organization, and supervision. Within the framework of bilingual education, we are committed to teaching languages in addition to English, and we must always be sensitive to the cultural diversity which our students' linguistic diversity reflects.

No one publication in this series can be entirely comprehensive, of course, but as broad a scope will be presented as membership interests and available manuscripts warrant. The series can be only as good and as useful as the papers received for publication. Teachers are urged to submit papers describing their own successful methods and materials in TESOL and Bilingual Education so that subsequent volumes in this series can be even more valuable to others in this field.

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# BASING PRACTICE ON WHAT WE KNOW ABOUT CHILDREN'S LANGUAGE*

by Muriel Saville-Troike

*The educational axiom "accept the child where he is" requires extensive knowledge about language on the part of teachers in a TESOL context. The author illustrates several types of conflict which may occur in elementary classrooms when teachers do not understand the nature of the linguistic and cultural diversity of their students. She indicates ways to apply our knowledge of language and language learning to the teaching of basic English skills. The focus here is on young children, both speakers of other languages and of diverse varities of English.*

The most oft-repeated cliché in language arts as in every other area of elementary education is, "Accept the child where he is, and take him as far as he is capable of going," but even the most well-meaning teacher who believes firmly in this precept unintentionally violates it almost every day of her teaching career.

One very nice teacher I know of in Texas, who sincerely loves children and strongly supports the precept of accepting them where they are, says she doesn't believe in correcting a student when he says "I ain't" or "He don't." Instead, she gently explains that "God doesn't want people to talk like that." She sometimes adds, "You want to go to heaven, don't you?"

My own family moved to Texas from California when my son was in the second grade. One day he had an assignment in his reading work book to mark the stressed syllable on a number of words, one of which was cement. He marked it cemént, and the teacher counted it wrong. "It's cément," she said. When I explained that it was only a dialect difference and that people in California said cemént, she replied, "No, it has to be cément. Two things can't be right or it will confuse the children."

A converse example occurred when another teacher in East Texas asked this question from the work book: "What is the name of the evening meal?" Every one of her thirty students answered "supper", and every one was marked wrong because the teacher's guide said "dinner" was the correct response.

Each of these teachers is failing in some way to accept the child where he is and is showing in her classroom practice that she lacks an understanding of the nature of language and language diversity.

Several investigations into the linguistic capacity of bilingual children or children who speak a nonstandard variety of English report that many are "alingual", "non-verbal", "without language".

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*This paper was presented at the NCTE National Conference on the Language Arts in New York, April, 1972.

These researchers (including the well-known Bereiter and Engelman) are failing to recognize where the child is, and are evidencing a lack of information and understanding about normal patterns of language development and usage.

A teacher I observed in New Mexico laughed good-naturedly when a Navajo student called her "grandmother". She saw the girl's sudden hurt and withdrawal, but didn't recognize the cause in her own inappropriate response. "Grandmother" is a term of address to indicate respect and closeness in the Navajo language--a relationship no teacher should laugh at.

Another teacher in California demanded that a Spanish-speaking student look him straight in the eye while he was "talked to". This teacher was demanding disrespectful behavior from the perspective of the child's culture.

These classroom practices are also indicative of ways we do not accept the child where he is, in these cases because of lack of sensitivity to the social milieu in which language is learned.

Such violations of our basic educational precept are obvious as they occur in classroom practices, as are the communication conflicts which result. No change in methodology will improve our effectiveness as language teachers unless it is based on knowledge about children and their language systems.

I am going to at least touch on the entire spectrum of the elementary school language arts curriculum, broad as it is. I will discuss the development of both receptive and productive competence in English. The receptive skills are those required in decoding messages--either oral or written--and are usually labeled "listening" and "reading". These are the most important skills for the acquisition of knowledge, since formal learning most often takes place through the medium of language. The productive skills are those required in encoding messages, and labeled "speaking" and "writing". These are required in normal learning contexts to a lesser degree, but dominate the expressive dimension of self and culture. The fifth dimension is knowledge about language, traditionally labeled "grammar".

Because children entering school differ greatly in their ability to speak English, I will want to maintain a focus on the diversity of both our students and our methods.

Reading is certainly one of the most important language skills we teach in elementary school, considering the key role it plays in students' overall academic achievement, and I would first like to discuss reading methods in terms of what we know about language.

Linguists view reading as a complex process of decoding writing, which symbolizes speech sounds, which in turn encode messages. Success in reading English therefore requires a student to discriminate among the distinctive sounds of English, process both basic and more complex grammatical patterns, and comprehend a substantial number of words in a variety of contexts.

If a child is a native speaker of English, the grammatical structures used in the beginning reading material will be well below his threshold of oral understanding and production, even though there is seldom any attempt made to control the presentation of sentence structures in any way comparable to the carefully graded vocabulary. Control isn't necessary for this child, for he acquires the basic syntactic forms of his first language by the time he is five or six; the complex of syntactic patterns will be a part of his oral language before he begins to read.

But thousands of children understand little or no English when they enroll in school, even within the United States. Many thousands more learn English in their preschool years, but find it is a variety which is unacceptable to their teachers from kindergarten on, and a variety which is often quite different from the English of beginning books. This last group, called "speakers of nonstandard English", is far more inclusive than the black population usually identified with it. For instance, there are diverse varieties of white English, and many of the Spanish-surnamed students labeled "non-English speaking" or "bilingual" in reality speak a nonstandard dialect of English and may not speak Spanish at all. This has been quite a surprise to many teachers in bilingual programs, which usually assume anyone named Juan García must speak Spanish.

Students who are indeed non-English speakers do not have the language skills they need to decode the basal readers. The acquisition of these skills is the essential objective of a structured English as a Second Language, or ESL, program, and this close relationship shows the need to undergird the reading program with ESL instruction, and the need to use more appropriate instructional material than the basal readers for these students.

I think it is best if English is taught as a second language in the context of a bilingual education program. In this case, there should be no hurry to introduce reading in English. If reading skills are firmly established in the dominant language first, they are readily transferred to reading the structures in a second language which students have learned to decode orally. If a bilingual program is unfeasible for some reason, a strong ESL program at the kindergarten level is particularly important to build the prerequisite oral language competence. In such a case, it is not necessary or desirable to postpone initial reading for these students beyond the age considered "normal" for other children in the same educational system. The current social and academic disadvantages of not learning to read when "normal" children do outweigh all arguments to postpone reading instruction. Certainly reading <u>is</u> based on oral language, and oral language still comes first, but structures and words taught orally can soon be reinforced with written symbols. Statistics from the U.S. Commission on Civil Rights strongly indicate that children should not be given an extra year of beginning instruction. Their ultimate achievement level does <u>not</u> generally improve; in fact, the reverse is the case, and in addition, the extra year will make it far less likely the children will finish school at all.

Although the basal reader is not appropriate, part of the vocabulary content for lessons in oral and written English could be selected from the reading series the children will be expected to go into at a later stage so they would already be able to read the first books of the series without further instruction. Additional vocabulary should be selected for its usefulness and relevance for the children, and could include science, social studies, or arithmetic content. The vocabulary and structures of reading, ESL, and the other content areas should remain closely correlated until competence in all English language skills is solidly established.

When teaching native English-speaking children to read, the teacher must be a skilled and informed listener who is aware of all the language variation present in her class. Reading is based on the oral language of each child, not on the language of the teacher or whoever wrote the teacher's guide. Phonics is the method of relating symbols

to the sounds in the child's language system. One instructional program could therefore not possibly be appropriate for teaching sound-symbol relationships to all children, no matter how effective it is with a limited population. In different dialects of English, the same letter may represent different sounds, and a child just learning to read will be understandably confused if the pronunciation of the textbook writer does not coincide with what he says--perhaps not even with what he hears from the teacher. Different examples must be chosen for rhyming words and homonyms in different regions, for instance. Most students and teachers in Texas pronounce pin and pen alike, and my native California dialect does not distinguish between cot and caught. In the Northeast and in Great Britain most educated speakers pronounce which and witch alike, despite the strong social conditioning in this region to consider this "bad" English in some way. It is interesting to note that the British regard our continued distinction between /w/ and /hw/ as "archaic" and "provincial".

There are also many children who pronounce day and they the same, and say he be walking, and he don't know. These are equally systematic differences in English, but usually ones which signal social rather than regional group membership. Neither divergent pronunciation nor nonstandard forms constitutes a reading problem, but the teacher can and does when she inhibits the reading process with ill-timed "corrections".

Regional differences in standard English should merely be accepted in all cases. You may choose to teach standard English as a second dialect as an oral language skill, but the child's dialect should be accepted without question in beginning reading phases.

Differences in language signal differences in social experiences, and the same reading content will not be relevant for all children. The mother in an apron, father with a briefcase, two children and Spot is scarcely a universal family structure. Just adding color to some of the characters does not guarantee relevance, although it probably helps. One reading series just shaded in some of the children when pressured to integrate its stories. They added some unintentional humor by leaving one boy's arm white. Relevant content is important, for comprehension requires a known cultural setting within which the message can be decoded.

Appropriate lexical items and content for initial reading instruction may be found in the stories of the children themselves, and the folklore of a community provides a rich source for reading materials at all levels. Whether using experience charts, folklore, or appropriate published material, the teacher should always begin with the vocabulary of the child's native dialect and add other dialect terms, or "book" terms, as reading instruction progresses.

Writing has most of the same linguistic prerequisites as reading; it is the productive side of written communication, and also necessary to academic success. One prime area of difficulty for language teachers and their students is spelling. Although the English spelling system does not provide a perfect correspondance between sound and symbol, it does contain spelling patterns that are quite regular in their representation of English sounds.

There are some invariant patterns in English spelling. Some consonants, such as b, f, k, v, and z, almost always have the same pronunciation. Others, such as the letter c, vary according to the surrounding letters. C usually represents the sound /s/ before e, i, or y and the sound /k/ before anything else. Standard spelling does

not tolerate the same diversity as standard spoken English, and sounds and symbols therefore do not have exactly the same correspondances in any two dialects.

Children often make spelling errors that reflect differences in pronunciation. One way to correct such errors is to teach the sound-symbol relationship in terms of the actual pronunciation of the children, even if it is considered nonstandard speech. When the sounds are omitted in their own usage, as is the case with the past tense and plural affixes for many children, they may be taught to hear them used by other English speakers. Since many children have little contact outside their own linguistic community, however, they may not hear enough of this pronunciation to make the suggestion feasible. In this case, it is possible to ask children to memorize numerous spelling patterns that do not have any auditory reality for them. It seems much more reasonable at early levels to ask teachers to accept spelling based on the children's pronunciation, to postpone correction until some fluency in reading and writing has been achieved, and until the children have a wider experience with the English of schools and books. While standard spelling is an essential system for students to master, early correction of linguistically different children may either lead them to the conclusion that spelling and language sounds have no necessary correlation, or inhibit the development of the fluency which is so vital if the children are to become successful readers and writers by the middle grades. The overcorrected, discouraged beginner can seldom be reclaimed by remedial programs.

When we talk about listening skills, we are usually talking about the children's ability to hear, understand, evaluate, and respond. It is at least equally important for the teacher to develop and practice these skills herself if she is to be an effective language teacher. She must be good at listening to children.

Our hearing, as well as the children's, is sometimes influenced by uncontrollable physical factors, such as masking noise and fatigue, but we, too, can consciously or unconsciously short-circuit the wires between hearing and understanding and hear only noise around us in the classroom or on the playground. Understanding requires attention and concentration, and we show that we are attending to children by our physical set and our responsiveness. All teachers need to listen to answer children's questions, to perceive their feelings, and to understand their ideas so that we may indeed follow our precept and begin our teaching where the children are.

It is also essential for a language teacher to listen to and understand the language system of each child, particularly in classes where children speak different varieties of English. Many teachers haven't ever listened to some of the quieter children in the room, in large part because "it's the squeaky hinge that gets the grease", and the quiet ones are ignored. Some teachers have even rated these children "non-verbal" or completely "non-English speaking", and expressed considerable surprize when the child proves to be quite fluent in English. In a visiting consultant capacity I noted one child who was literally tongue-tied and unable to speak, and another who was totally deaf. These are extreme examples, but both children were in public schools for over two years without anyone detecting their physical handicaps. Since they had Spanish surnames, their teachers had just assumed they didn't talk because they couldn't speak English. A more frequent tragedy is occurring in our newly integrated classes where some white teachers are saying they can't understand the handful of black children

assigned to them and are using other children to "translate". This is tragic because it is indicative of the teacher's rejection of these children, and sets up a solid barrier against communication on any meaningful level. Teachers who keep asking children to repeat what they have said usually cause the children to be "turned off" and adopt silence as a coping device.

There is little excuse for teachers not to understand at least a little bit of the native language of their students even when it is not English. There is no excuse at all for teachers to short-circuit their listening abilities with students who are speaking English. Some teachers don't understand because they don't want to, and others feel the burden of understanding rests on the child. He must understand her and make himself understood.

It is true that some dialects are not easily understood at first exposure, but the conscientious teacher can develop her comprehension ability in a very short period of time by attentive listening to the children and to similar tape-recorded speech samples. Understanding should be a two-way street if the teacher really cares.

We have said that both reading and writing are based on the oral language of the student. The teacher cannot begin to adapt instructional methods and materials to his linguistic system unless she knows what it is. How do his pronunciation, grammatical structures, and word choice differ from her own, and how do both differ from the language of the textbook writers?

Informed and skillful listening tells us where the children are; it gives us keys to their strengths and probable points of difficulty in the language program; and it contributes to our evaluation of our own effectiveness in teaching language skills.

Skill in speaking is also an essential component of the language arts curriculum, but one which is often based on questionable assumptions from the standpoint of children's normal language development.

We must remember that all normal children can already communicate orally by the time they come to school. With few exceptions, they have mastered the sound system of their native language and its basic sentence structures before they are five or six years old. It deserves to be emphasized again that claims about nonverbal children are largely spurious. We do not teach children to speak.

During the first years of school, we can best help children develop speaking skill with activities designed to expand their functional vocabularies, and with a relaxed classroom atmosphere which encourages talking.

Children who are learning English as a second language do additionally profit from structured oral language drills which are appropriate for their age and interest levels, but usage drills for most English-speaking children are of questionable value. Again, with few exceptions, usage drills constitute teaching students what they already know.

I cannot give you strong directives on teaching standard forms to speakers of nonstandard English. We do not have any real assurance that nonstandard speech patterns need to be changed, and speech patterns themselves often constitute a badge for group identity which must be respected. There is a high positive correlation between deviation from standard English and academic retardation and failure, but both may merely be reflexes of more basic cultural differences causing conflict between minority-group students and their schools.

There are two points I would like to make on this issue, however, based on children's language development. These suggest to some that if standard English is to be taught, we shouldn't postpone the instruction.

First, there appears to be an optimum age for adding a new language system; indeed, it is unlikely that any student can learn a new one perfectly after the age of twelve or fourteen. We therefore cannot wait so as to give students the choice of learning a new dialect or not without making this task more difficult, and even unlikely. A second language or second dialect should be added as early as possible if we are to minimize linguistic interference.

Second, I disagree with reports that young children do not perceive the significance of dialect differences, and therefore should not be taight a second dialect until they are older.

I began to come to this conclusion when I was teaching kindergarten in California. I assigned Spanish and English speaking children to alternate chairs around the tables in order to maximize the children's opportunity to use the English vocabulary and structures I was teaching. One boy started speaking English with a lisp, although he did not lisp in Spanish. The answer was his English-speaking friend, who had recently lost his front teeth. The Spanish speaker was obviously using a peer model for his English, and not his teacher. I reassigned him to sit by a boy who didn't lisp and he soon acquired a normal pronunciation. But he continued to lisp when the deviant pronunciation was appropriate--whenever he talked to his lisping friend.

I revised the age of awareness of pronunciation downward because of a colleague of mine in Texas. He is from a dialect region where creek is pronounced /krik/, and his wife pronounces it /krik/. His five year old son asked if he could go fishing in the /krik/ one afternoon. The three year old daughter corrected him, saying, "Don't you know you're supposed to say /krik/ to Mommy and /krik/ to Daddy?"

Many more supporting examples are coming from parents' complaints about integration. Young children add the appropriate dialect forms when they wish to identify with their new friends. Our Anglo students are adding the nonstandard forms of their black and Spanish speaking classmates as well as the other way around.

When we talk about teaching "speaking", we are really talking about teaching appropriate forms for specific situations, and need to recognize the validity of existing linguistic competence.

Because the decision to teach standard English is a complex one involving more than educational considerations, educators should be guided by the attitudes of parents in their community toward the language systems of their children and of the school.

Although the most significant contribution of linguistics to the teaching of English and the language arts is in helping the teacher develop a greater understanding of the nature of language, language variation, and language learning, probably the most conspicuous impact of linguistics on the curriculum has been in the teaching of formal grammar.

All of the linguistically-based approaches to grammar instruction begin with the common assumption that the student, as a speaker of the language, already knows the grammar of the language, though only unconsciously. By grammar, linguists mean the knowledge in the head of the speaker which enables him to construct and comprehend sentences in his language. One cannot speak and understand a language

without knowing its grammar. From this assumption it follows that the teaching of "formal" grammar primarily involves making the student consciously aware of what he already knows.

Rather than having students memorize rules and definitions, the study of grammar should be a process of self-discovery.

Another key concept is that language is a social phenomenon. Language would not even exist if men were not social animals who must communicate in order to cooperate. And language is always learned in a social context, from other members of the society. All language teachers need, therefore, to have some understanding of the social factors which affect language development. We need also to look more closely at some of the educationist's reactions to linguistic and cultural differences.

Many educational programs for "disadvantaged" children are based on the ethnocentric concept that to be different is to be deprived. These can be recognized whenever proponents maintain that the minority group child has no true culture of his own, but is deficient in middle-class behaviors, concepts, or speech forms; for instance, he is "non-verbal". The low expectations generated by the deficit theory contribute to children's failure, which may in turn be interpreted as evidence for their deficiency rather than evidence for weakness in the theory. This is a vicious circle in education which can do irreparable damage to the children.

The deficiency model in education can best be understood as a form of stereotyping, defining a group in terms of what it does not do, prejudging as well as describing.

Stereotyping has two major repercussions in the classroom: it builds a social barrier which inhibits communication, and it affects the self-image of those who are typed.

Stereotyping is an educational problem which can consciously be brought under control. The answer lies in the recognition and understanding of real cultural differences, not in the proclamation that all people "are the same beneath the skin." That is an extremely ethnocentric approach, saying that all people are "like me".

Two areas of cultural differences within which many stereotypes develop are in attitudes toward language and its functions and in the different social conventions used by different language groups.

Besides sharing common features of vocabulary, pronunciation, and grammar, each speech community shares a set of values regarding the uses of language in various contexts. These include judgments on the relative prestige of different regional and social dialects, group and role identifications, and feelings about the appropriateness of different styles of language for self-expression on different occasions.

Conflicting attitudes toward language create one of the greatest problems in cross-cultural communication between teachers and children; misunderstandings often occur for this reason. When the differences are understood, they may be used as an educational base. When they are not, they create a formidable barrier to learning.

One conflict occurs in different uses of voice level in different communities, with the normal projection level of the classroom teacher often interpreted as anger by children from other language groups, including many American Indians. Conversely, their low voice level contributes to the stereotype that Indian children are shy.

Another occurs because the eye contact expected between speaker and listener by white, middle-class teachers is not considered polite or respectful by several minority groups. Black, Indian, and Spanish

speaking children who avert their eyes when talking to the teacher are often stereotyped as "shifty" and "sneaky".

The social nature of language must also be taken into account in that all-important dimension--motivation for learning.

Every child learns a great deal of his language from his peer group. A child learns the subtle nuances of meanings of words by trial and error testing against other members of his group in actual communication. By the time he enters school, the child knows most of the language he feels a need for in order to communicate with other members of his own group about everything in his culture which is important to him. The educational program must give him reasons to know more language if it is to teach him more successfully.

We should therefore provide as much opportunity for inter-pupil communication as possible. Programs which assign English speaking children to one classroom and non-English speaking children to another are failing to utilize one of the most powerful psychological factors in language learning. Motivation for learning English can be fostered by the heterogeneous assignment of children to classes wherever possible, and by grouping procedures within the classrooms which will create both need and opportunity for children of different language backgrounds to talk to each other.

Placing children with varied backgrounds and needs in the same class by no means implies that they should have exactly the same classroom experiences. All teachers should strive toward meeting the individual needs of children and should adjust to varied rates of learning and levels of interest. If, for example, a class contains some children who speak Spanish but little or no English, brief periods each day should be devoted to teaching basic English sentence patterns and vocabulary to just the Spanish speaking children. These children will learn English far more efficiently if there is opportunity throughout the rest of the school day for them to participate in varied activities in the room and on the playground with English speaking classmates.

The ideal is individualized instruction. Next best is adequate grouping procedure within heterogeneous classes--in other words, integration.

The linguistic diversity in our classrooms has presented us a serious challenge, but one of the most exciting and necessary breakthroughs in this field has already been made: the widespread realization that the academic failure of children is not necessarily the failure of children to learn, but may be the failure of the school to teach.

We must begin with an understanding of language and culture because children do not begin learning when they come to school. They are part of a social community, and have already learned much of its values and its expectations. They have acquired communication skills in at least one language, and these are already related to a way of thinking and feeling and acting.

The English-dominant, middle-class educational system must understand and accept the existing linguistic and cultural patterns of the children as resources on which to build, rather than as handicaps to be overcome, if we are to teach them effectively.

# THE TEACHING OF SPANISH TO SPANISH SPEAKERS

by George M. Blanco and Clara F. Gregory

*One of the most noteworthy examples of successful implementation of our educational and linguistic axiom "accept the student, his language, and his culture as a positive base from which to build" is Español para alumnos hispanohablantes, a curriculum bulletin developed by the Texas Education Agency. The authors, foreign language consultants for the TEA, here explain the rationale behind its development, means of implementation, and sample instructional material. While the bulletin was prepared specifically for teachers of Spanish to Spanish-speaking high school students in Texas, the principles and procedures exemplified in it are equally relevant to any students who are studying their native language while learning English as a second language, or to students who speak a "non-standard" dialect of English.*

## Rationale

In working in a consultative capacity with foreign language teachers in Texas, the Texas Education Agency foreign language staff, during the late 60's, became particularly concerned about the teaching of Spanish to Spanish speakers at the secondary level. Many good programs were already in existence; however, many schools were failing to enroll and/or retain native speakers in Spanish classes. Some of the common problems existing in various areas of the State were as follows:

- Spanish speakers were enrolled in beginning classes with non-native speakers without recognition of the linguistic abilities the former already possessed.
- The philosophy of teaching Spanish to native speakers was, in many instances, that of "correcting" or eradicating the "bad" Spanish spoken by these students.
- Classes for native speakers of Spanish were taught as a foreign language, often using a grammar-translation approach, exclusively.
- Available teaching materials were not suitable for teaching native Spanish speakers. Basic textbooks published in the United States were relatively easy, as they were designed for English speakers, and those published in Spanish-speaking countries were too difficult if they were of comparable interest level.

As a result of the above study of the teaching of Spanish to Spanish speakers at the secondary level, the foreign language staff contracted, during the school year 1968-69, with a committee of experienced Spanish teachers to develop a curriculum guide, which was

pilot-tested in preliminary form during the 1969-70 school year and then published in late 1970 under the title Español para alumnos hispanohablantes (Texas Education Agency Bulletin 702). Inservice workshops were conducted throughout the State after the bulletin was distributed to schools, and consultative help is still being provided on a continuing basis.

In order to alleviate the problem of retarding the learning process of the native speaker of Spanish, the Texas Education Agency foreign language staff has recommended special classes to be designated as "accelerated" for the first two years of Spanish for the following reasons:

- Because the native speaker already has proficiency in understanding and speaking, he should not be placed in a beginning class with non-native speakers where emphasis is on developing these two skills.
- The teaching of a standard dialect to the native speaker requires special techniques and materials different from those used in a class for non-natives.
- Reading and writing can be begun earlier in the first year than with non-natives.

As the degree of a student's proficiency in speaking and understanding Spanish may vary, teachers may wish to administer the speaking and listening portions of a standardized test or a locally-developed test in selecting and placing students for the accelerated classes. (The Spanish surname is not always a good criterion.) If a standardized test is used, each school should establish its own cut-off point for admission into the accelerated classes. An alternative to formal testing would be teacher evaluation through a personal interview to determine the student's degree of proficiency in the oral-aural skills.

If it is not feasible for a school to set up special classes for native speakers, then the teacher should arrange for group and individual activities related to the varying abilities and objectives of the students within the class. The make-up of the groups may be flexible depending on the type of activity, and not always should a nonnative speaker be paired with a native speaker so that the latter "can help the non-native with his pronunciation." Learning activities for both groups must be carefully structured to give them the kind of language development needed.

The long-range objectives of the special program for native speakers of Spanish have been defined in Bulletin 702 so that teachers can work from these in setting up individual objectives for their students. The outcomes of accelerated classes for Spanish speakers should enable the student to:

- understand one of the various standard dialects of Spanish, dealing with topics within his experience, and to refine his listening skills in order to distinguish between standard and nonstandard Spanish
- express himself in standard Spanish without recourse to English or nonstandard forms
- read Spanish with comprehension and enjoyment
- write Spanish based on material practiced orally and/or read and on topics within his experience

- interpret the Hispanic culture and thus acquire a sense of pride in his own heritage
- become familiar with opportunities for using Spanish in the business and vocational worlds. (In communities where there are many such opportunities, schools might give consideration to courses such as secretarial training in Spanish.)

## Language of the Mexican-American

One of the basic premises, if not the underlying philosophy of the entire program, speaks to the issue of the language spoken by the Mexican-American student in Texas. As was mentioned earlier, many programs have been built on the idea that the school would teach the Mexican-American "correct" Spanish. This brand of Spanish would be learned through the memorization and application of grammatical rules and paradigms. Spanish became so abstract that students often failed to see much resemblance between school Spanish and their mother tongue.

The present program is based on the idea that the language brought to school by the Mexican-American student is a linguistically valid medium of communication. This language is one of the many variations of Spanish to be found in existence today.

Many languages, including Spanish, which are spoken over a wide geographic area are subject to variation. Persons who are reared in a particular region tend to speak more or less the same way; they develop a dialect characteristic of the area. Within a given geographic area, particularly in the large urban centers, the various socio-economic classes will develop a way of speaking that will identify them as belonging to a given social class. In the Southwest, not only are there geographic and social dimensions of Spanish, but also the added feature of two languages in contact. The result is often a mixture of English and Spanish spoken by Mexican-Americans all over the Southwest. Thus, when a Mexican-American youngster is speaking Spanish, he may insert English words and phrases in a Spanish sentence. He may also shift completely from Spanish to English, or vice versa, in mid-sentence. This mixture of the two languages has been the subject of much criticism. Purists argue that such a mixture renders the language incorrect, invalid, and corrupt. Linguistic science, on the other hand, affirms that every language in actual use is a valid system of communication for the community it serves and that there is no such thing as an intrinsically incorrect language. Southwestern Spanish is no exception to this statement.

While this program speaks of "standard" or "universal" Spanish, it is recognized that no one dialect of Spanish is the only standard. In reality, a number of Spanish dialects are considered standard. A person from Mexico City may speak a standard version of the language, but so may an individual from Buenos Aires, Lima or El Paso ... all somewhat different, but still mutually understandable. The main differences between standard Spanish and the nonstandard versions widely spoken in the Southwest lie in the area of vocabulary. As has been stated, borrowings from English are numerous. The Spanish sound system and structure, however, have been only minimally influenced by English.

The school, therefore, should adopt a positive attitude regarding the language spoken by the Mexican-American student. Rather than attempting to eradicate the home language, programs should stress the

linguistic and cultural strengths which the students bring to school. By emphasizing the strengths, the school will be in a better position to extend the Mexican-American student's command of Spanish in all four language skills.

## Methodology

The methodology used in a linguistically oriented course for Spanish speakers is basically a four-skills approach, with a slightly different emphasis in comparison with a class for non-native speakers. In developing the skills the teacher should begin with the degree of proficiency the student already has. The same applies to the teaching of culture: in the first year, the emphasis is on the student's Mexican-American background, then on his Mexican heritage. From the second year on to further study, the culture of the other Spanish-American countries and Spain may be pursued.

Despite the fact that a native speaker enrolls in a first-year Spanish class with a speaking and understanding knowledge of Spanish, activities based on these two skills should be planned from the very beginning. For this reason, these classes should be conducted entirely in Spanish. In order to identify the student's level of proficiency and the characteristics of his language, the teacher may have him do one or more of the following activities:

- relate his experiences of a recent trip, book he has read, or movie he has seen
- prepare a talk from the list of topics but give the talk without reference to notes or books
- give a résumé orally in Spanish after listening to a selection in English or Spanish.

If at all possible, the student's talk should be recorded so that the teacher will have an opportunity to listen later and develop exercises for both individual and group activities. One two- or three-minute tape for each of 25 or 30 students could form the basis for at least a semester's work in the areas of vocabulary, syntax, morphology and phonology. There will be common elements as the omission of /y/ in words like se llama and ella and the use of forms like semos and truje. Exercises, both oral and written, devoted to such elements can then be developed by the teacher to be used with the students as needed.

It is extremely important for the teacher to develop the attitude in the classroom that he is teaching his students another way of speaking Spanish, another dialect, and that he is not trying to eradicate the student's home language, which has served him well and will continue to do so in many situations. The language of the classroom is simply a more universal one that will give the student a wider means of communication in many areas of the Spanish-speaking world.

Oral practice for the native Spanish speaker is based on his own language background in phonology, morphology and vocabulary. This can be accomplished through dialogs, basic sentences, short reading selections, and structure drills. He would not necessarily be required to memorize the basic material, but he would need enough practice with it in order to manipulate the language, with the ultimate goal of personalization so that he gains control of the sounds, structures, etc., that are new to him.

The listening skills of the native speaker probably require the least development of any of the four; therefore this ability can be put to good use as the basis for the other three. He can prepare an oral résumé of a selection he has listened to on tape or engage in a discussion based on a listening exercise.

As many native speakers have limited reading knowledge of Spanish when they begin their formal study, the first reading practice should be preceded by listening to the material. The teacher needs to guide the student carefully in this intensive reading stage, including previous preparation of word study (definitions and examples in Spanish). There can be choral repetition of certain words, phrases or sentences according to difficulty and practice needed. Oral reading is important but should not be used to the extent that the rest of the class becomes bored or inattentive while one student reads. The students can read in the language laboratory, recording their voices for playback, and the teacher can monitor as they read. Comprehension is the goal of reading, whether it is oral or silent, and this comprehension should be directed and evaluated without direct translation to English. This can be done through short tests with various types of comprehension questions. The objective test should be used at first until the student develops proficiency in writing. Summaries of material read or the essay type of question should be done orally at this stage.

This method of teaching intensive reading will necessarily involve a great deal of class time; however it is time well spent, because intensive reading serves as a foundation for extensive and supplementary, or individualized reading, both of which can be done outside of class or at a time selected by the student if he is in an individualized or independent study type of program. Both of these two types of reading can be introduced in the first level and will become increasingly more important in the second and advanced levels. In the extensive reading phase, the teacher will need to create interest on the part of the students, explain difficult words and structures in advance, prepare an outline or questions to serve as a guide, and plan some kind of evaluation, such as an oral or written résumé.

Supplementary reading is that which the student does independently using a variety of materials, such as short stories, novels, poetry, newspapers and magazines. He should be encouraged to seek out themes of his own interests and should have a wide choice of available materials. In a regular class suggestions for this reading can be included in a unit, and in an individualized program, these can be built into the learning packet as enrichment or in the work done above the basic material. However this personalized reading is accomplished, there should be some means of recording what he has learned. If a student reads very widely, he would not have to make a formal report to the teacher on every selection he reads. An occasional teacher-pupil conference or brief written summaries would suffice. The student who reads widely is evidently interested and motivated, and progress might be slowed if he is required to give an accounting or be tested on every selection that he reads.

The writing skill is perhaps the most difficult for both the learner and the teacher. The first material written by the native speaker, as in the case of the non-native, should be that which has been practiced in listening, speaking, and reading. Even before the teacher gives short dictations of familiar material, he will find it feasible to give some instruction and practice in orthography, syllabification, phrasing, and written accentuation. The native speaker will

depend on his ears more than his eyes and will often confuse such letters as b and v, ll and y, z and s; he may omit h in words like habla and perhaps add it in other words; he may omit a in constructions like Voy a hacer and he may write no más as one word, often omitting the accent. These problems arise because he has spoken Spanish over a period of years without having written it himself. The first writing exercises should be short dictations carefully structured to help the student overcome his difficulties. Errors should be marked by the teacher, and corrections made by the student to reinforce his learning.

As the student gains control of the writing system, other exercises may be assigned as: writing short answers to questions, completing statements, filling in blanks (paragraphs or sentences with verbs, nouns, etc., omitted) from dictation, and rewriting sentences or paragraphs, changing tense or person. The first real composition of even two or three paragraphs should still be guided -- a résumé of a selection heard or read as one similar to a model developed by the teacher. The transition to free composition will probably be made on an individualized basis. The student who writes a short summary relatively free of errors may be ready to start composing on his own. Even then, he will need guidance from the teacher. One technique is to have the student read his composition to the teacher before the teacher sees it. After reading it, the teacher can very quickly point out to the student where his is having difficulty, then have the student rewrite. In no other area is immediate correction so important. The student should not be required to write lengthy compositions until he has demonstrated his control of the mechanics of writing, because he is only reinforcing his mistakes. Neither should the teacher stifle a student's creativity, if he wants to write poetry for example; the student should be encouraged in his creative expression and given help as needed. Proper balance should be given to all the language skills according to the individual student's objectives, and not everyone will have a need for writing a great deal of Spanish as an adult; therefore emphasis should be on quality, not quantity. Unlike speaking, which has various levels of acceptability, the writing system is uniform; so what the student writes, he should write well. If a Spanish course is based on the four skills, then the student's grade should not be determined solely or largely on the scores he makes on written tests.

## Content

The content of the Spanish courses for Spanish speakers and the methods used in skills development are dependent one on the other. As a result, the practice provided in one of the four language skills very often becomes the actual content or objective of a lesson. Although the content recommended in this program for teaching Spanish to Spanish speakers is not revolutionary, it is innovative in its approach.

Teachers have often felt that formal grammar should receive top priority in these classes. All the Spanish textbooks on the State multiple adoption list were designed for non-native speakers of this language. Some of these textbooks reflected a grammar-translation approach and others were audio-lingual in nature. Many teachers felt

that the latter were either too easy or were not relevant to the needs of Spanish-speaking youngsters. Thus, in schools with a large concentration of Mexican-Americans, a grammar-translation Spanish textbook was usually selected on the basis that it was the more substantial one. What teachers often failed to recognize, however, was the idea that a modified audio-lingual approach could be used to present material that was commensurate with the students' linguistic abilities. Now the teacher is encouraged to select the course content from the basic text and from supplementary materials to meet the needs of the students.

In addition to material for development of the four language skills, the content of the course recommended for Texas schools consists of five general areas: phonology, syntax, morphology, vocabulary and culture. It is necessary to break down the course content in this manner so that each of these areas receives attention. All too often, course descriptions have been vague and have indicated that students would "learn to read and write" and "learn grammar, vocabulary and culture." The other elements, such as phonology and its relationship to aural comprehension and reading, have not received as much attention as they should.

Although the new program has not eliminated the presentation of formal grammar, its role has been reduced. This decision stems from the view that the language brought to school by the Mexican-American is a valid one. Since the structure of the student's Spanish, with very few exceptions, is identical to that of a standard dialect of the language, the course content does not place too much emphasis on the learning of rules for standard grammatical items which the student already controls. In those cases where a difference does exist between standard Spanish and the student's language, a functional approach is used. Pattern drills or written exercises are used to teach the student the grammatical function of an item. If the teacher feels that a simple rule will help the student, its use is encouraged. Grammatical rules should not, however, be used in evaluating a student's control of the language. Rather, actual application of the rules in speaking or writing is recommended.

The relationship between the skills component of the course and the general content areas is found on the charts on pages 20-23. The following are content areas with illustrations of some common nonstandard features found in Texas Spanish and suggested exercises for teaching standard counterparts.

## PHONOLOGY

Omission of /y/.

The students can be asked to repeat a series of words, such as the following, so that they can listen to a difficult sound and have an opportunity to produce it themselves:

allí, aquellos, ella, estrella, se llama, anillo,
semilla, ardilla, sencilla, rodilla, cuchillo,
pasillo, potrillo, amarillo, milla

Simple repetition exercises, which can later be written, can also be used; for example:

¿Adónde va aquella muchacha?
¿Es para mí? No, es para ella.
Aquellos son amarillos.

## MORPHOLOGY

Use of haiya for haya.

| Teacher | Student |
|---|---|
| Cuando hayas terminado, ven verme. | Cuando hayas terminado, ven a verme. |
| (salir) | Cuando hayas salido, ven a verme. |
| (estudiar) | Cuando hayas estudiado, ven a verme. |
| (comer) | Cuando hayas comido, ven a verme. |
| (practicar) | Cuando hayas practicado, ven a verme. |
| (terminar) | Cuando hayas terminado, ven a verme. |

Use of juites or juiste(s) for fuiste.

| Teacher | Student |
|---|---|
| Ayer fuiste al cine con Marta. | Ayer fuiste al cine con Marta. |
| (yo) | Ayer fui al cine con Marta. |
| (él) | Ayer fue al cine con Marta. |
| (nosotros) | Ayer fuimos al cine con Marta. |
| (ellos) | Ayer fueron al cine con Marta. |
| (tú) | Ayer fuiste al cine con Marta. |
| (ella) | Ayer fue al cine con Marta. |

Questions can follow this exercise:

¿Adónde fuiste ayer?
¿Quién fue al cine con Marta?
¿Adónde fueron la semana pasada?
etc.

## SYNTAX

Use of trabjar por.

The following is a repetition drill designed to show one use of para; in some parts of the Southwest, por is used in this instance.

El Sr. Méndez trabaja para la Compañía Mendoza.
Pepita trabaja para el Gobierno Federal.
José ya no trabaja para su papá.
etc.

Questions can be used:

¿Para quién trabaja José?
¿Para quién trabaja el Sr. Méndez?
¿Para quién trabaja Pepita?

## VOCABULARY

The study of vocabulary should be carried out entirely in Spanish. This can be accomplished by giving simple definitions, synonyms, and antonyms. The student will often have a tendency to "identify" a word by giving its English equivalent. By showing the student ways of increasing his vocabulary in an all-Spanish context, he will be in a better position to express himself entirely in Spanish whenever the occasion requires it. The teacher can use a thematic approach to the study of vocabulary. For example: EL CINE. This topic allows the student to learn the Spanish equivalents for many concepts he has only learned through English. These items should be introduced and practiced in context:

1. Ayer Marta y yo fuimos al cine.
2. Llegamos muy temprano y la taquilla todavía estaba cerrada.
3. Todo el mundo nos había dicho que era una buena película.
4. Por fin llegó la taquillera y pudimos comprar los boletos.

etc.

The process of derivation using prefixes and suffixes can be used to extend the student's vocabulary. Again, these items should be presented in context:

1. A mí me gusta bailar.
2. Anoche fuimos a un baile en el club campestre.
3. Pavlova fue una bailarina muy famosa.

etc.

Students can also be asked to describe a photograph or to give a summary of a story or a film. This technique encourages the students to think in terms of a specific theme, and the study of vocabulary becomes related to a given event, sequence of events, or a given object.

## CULTURE

The main objective in this phase of the program is to show the Mexican-American students that they have a culture and that this culture is part of the Hispanic tradition. Therefore, teachers are advised to build on the cultural strengths the students already possess. In many parts of Texas elements of the Hispanic tradition are very strong. Students thus have an opportunity to observe a living culture rather than reading about it. At the same time by studying about their own home life and customs, students will acquire a more positive self-image. Some topics that students find of interest are the following: family life, concept of masculinity and femininity, pride and dignity, gestures, cuisine, saints days and birthdays, etc. After the Mexican-American students are shown that they, too, form part of the Hispanic world, the teacher can begin to introduce them to cultural elements of contemporary Mexico and later to those of other Spanish-speaking countries.

When any new program is introduced into a school, the success of it can be measured in terms of advanced planning, including in-service training. The preliminary edition of the Texas Education Agency Bulletin 702, Español para alumnos hispanohablantes, was pilot-tested for a year in eleven school districts with 19 teachers participating. Inservice training for these teachers was provided by the Texas Education Agency foreign language staff, and each of the districts was visited at least twice during the year. Inservice workshops were held in ten areas of the state through regional service centers prior to the opening of the school year 1971-72. These were conducted by the Texas Education Agency foreign language staff and some of the pilot teachers. The sessions were six hours in length, with two general topics: linguistic theory upon which the program is based and methods and procedures for implementing the suggestions included in the guide. A one-hour video tape of some pilot classes was shown to participants. This tape showed techniques of applying the linguistic theory and methodology in Level I and Level II classes.

Developing a sympathetic attitude on the part of Spanish teachers and school administrators is also a vital part of inservice training. The staff of a school system must feel the need for a Spanish program that will motivate the native speaker to begin and continue the study of Spanish. The Texas Education Agency Bulletin 702 includes a section in English directed toward the administrator, giving the rationale for the program. Work has also been done through administrators' conferences and consultative visits on an individual basis. A teacher interested in setting up special accelerated classes for the native speaker needs administrative support in order to meet with success.

The well-prepared, competent Spanish teacher can function well in the program if he has either native or near-native proficiency and has the benefit of some inservice training as described above. His background in Spanish should enable him to identify the dialects spoken by his students and the problems encountered by interference between English and Spanish. His previous study of Hispanic culture should enable him to appreciate the Mexican heritage of his students. With teacher awareness and proficiency and strong administrative support, a school should be able to set up a Spanish program for the native speaker that will increase not only his proficiency in his mother tongue but also his pride in his heritage and its contributions to Western civilization.

## ELEMENTOS BASICOS

| CONTENIDO → | Fonología | Morfología |
|---|---|---|
| HABILIDADES ↓ ESCUCHAR | Acrecentar habilidad de entender el español universal tratándose de temas conocidos y dentro de las experiencias del alumno. Adquirir conocimiento del silabeo. | Escuchar y practicar oralmente formas típicas haciendo cambios correspondientes y usando lo que sigue: sustantivos: género, número; adjetivos: género, número, posición, grados de comparación, posesivos, demostrativos, apócope; artículo definido e indefinido; pronombres: género, número, demostrativos, posesivos, relativos, personales, complemento directo e indirecto; imperativo: formal, familiar; gerundio; participio pasivo; verbo haber y su conjugación; tiempos simples del indicativo y del presente de subjuntivo en las tres conjugaciones; presente perfecto del indicativo y del subjuntivo; verbos irregulares, verbos reflexivos, y verbos que cambian la radical. |
| HABLAR | Practicar oralmente por una semana y a intervalos durante el año: sistema fonológico completo con atención especial a ciertas dificultades fonotácticas (Apéndice C). Se recomiendan silabeo y pares mínimos del tipo que se encuentran en la Unidad I. Aprender a expresarse completamente en español sin usar combinaciones fonéticas no aceptadas universalmente. | |
| LEER | Familiarizarse por medio de práctica con el silabeo oral: monosílabas directas, inversas y mixtas; atención especial a combinaciones con g, c y u muda; polisílabas. Adquirir nociones de lo siguiente: sinéresis, hiato, sinalefa, enlace. Practicar acento tónico y entonación en la lectura. | Relacionar estudios arriba indicados con la lectura y comentar sobre ellos. |
| ESCRIBIR | Familiarizarse por medio de ejercicios con silabeo ortográfico. Practicar escritura por medio de pares mínimos. Practicar acentuación ortográfica. Escribir dictados cortos. | Desarrollar habilidad de relacionar la ortografía con las formas de las palabras y sus inflexiones. Ejercitarse en los cambios ortográficos de algunos verbos por medio de la escritura. Escribir lo que se aprendió oralmente. |
| CONCEPTOS | Adquirir conciencia clara de sonidos de la lengua materna que ya domina, y asociar el sonido con los signos gráficos.<br><br>Distinguir entre lo universal y lo regional en la pronunciación española. Percibir estructura silábica de palabras. | Adquirir conciencia de palabras variables: sustantivo, artículo, adjetivo, pronombre y verbo. Conceptuar significado de los accidentes gramaticales del verbo. |

## DEL NIVEL I

| Sintaxis | Vocabulario | Cultura |
|---|---|---|
| Escuchar pronunciación del profesor e imitarla repitiendo oraciones. Practicar estructuras sintácticas típicas de la lengua española, escuchando y repitiendo. | Enriquecer el vocabulario y aprender a expresarse mejor escuchando cintas, programas de radio y televisión en español. | Escuchar relatos de cuentos y leyendas de México y del sudoeste de EE. UU.<br><br>Escuchar pasajes sobre la historia de México relacionados con días de fiesta y sus héroes. Escuchar y cantar canciones mexicanas. |
| Aprender concordancias en el habla coloquial:<br>posición del verbo respecto al sujeto<br>posición del adjetivo respecto al sustantivo<br>igualdad de género y número<br>igualdad de número y persona<br>palabra negativa<br>pronombres reflexivos<br>Aprender colocación de pronombres usados como complementos. | Acrecentar el vocabulario y la expresión mediante diálogos y ejercicios orales. Más tarde se asignarán composiciones orales libres. | Comentar acerca de ilustraciones en los textos sobre la vida cultural de México. Recitar poesías cortas. |
| Enlazar palabras, frases y oraciones con su debida entonación.<br><br>Distinguir frases, cláusulas y oraciones en la lectura. | Enriquecer el vocabulario por medio de lecturas escogidas. Buscar en el diccionario español palabras desconocidas. | Leer por lo menos una obra recreativa simplificada cada semestre. |
| Copiar párrafos cortos; escribir dictados; formular preguntas y respuestas; escribir resúmenes de cuentos; redactar composiciones dirigidas, después composiciones libres basadas en las experiencias del alumno; redactar cartas. | Guardar en un cuaderno palabras nuevas o que ha escrito mal en sus tareas.<br><br>Formar palabras con prefijos. Formar oraciones y párrafos cortos. | Redactar composiciones dirigidas sobre temas culturales. |
| Adquirir conciencia que la oración es la palabra o conjunto de palabras con que se expresa un concepto.<br><br>Conceptuar que concordancia es igualdad de género y número entre sustantivo y adjetivo, igualdad de número y persona entre un verbo y su sujeto. | Adquirir conciencia que el dominio de un vocabulario extenso se logra por medio de los cuatro aspectos del aprendizaje: escuchar, hablar, leer y escribir. | Estimar valor cultural que tienen relatos oídos y leídos. Adquirir conocimiento de algunos elementos de la cultura mexicana contemporánea y de la vigencia de dichos elementos en la cultura méxicoamericana. |

## ELEMENTOS BASICOS

| CONTENIDO → | Fonología | Morfología |
|---|---|---|
| HABILIDADES ↓<br>ESCUCHAR y HABLAR | Repasar conocimientos adquiridos en el primer año sobre sonidos y silabeo por medio de repasos, según se presente la ocasión, escuchando al profesor y repitiendo.<br><br>Practicar entonación por medio de oraciones orales. | Emprender práctica auditiva de ejercicios para afianzar conocimientos de cambios de forma aprendidos en Nivel I. Afianzar conocimiento del imperfecto y pluscuamperfecto de subjuntivo; verbos irregulares de más uso incluyendo imperativo; verbos reflexivos en el indicativo y el subjuntivo, así como verbos que cambian la radical. Practicar uso de voz pasiva, superlativo absoluto, gerundio y participio pasivo de verbos irregulares.<br><br>Emprender práctica oral de lo arriba anotado, haciendo los cambios correspondientes en la forma de la palabra. |
| LEER | Adquirir habilidad de leer con fluidez. Practicar lectura oral con énfasis en la pronunciación de los signos: ll, c, g, j, d (en la terminación -ado), d final, n (en las sílabas ins-, cons- y trans-), articulación; puntuación; modulación de la voz; entonación. | Relacionar estudios indicados con la lectura y comentar sobre ellos. |
| ESCRIBIR | Formar palabras con varias sílabas; formar familias de palabras; reconocer la raíz de una palabra; reconocer sufijos y prefijos.<br>Escribir al dictado.<br>Practicar uso del acento ortográfico.<br>Aprender expresión del sentido por medio de signos de puntuación.<br>Practicar verbos que sufren cambios ortográficos por razones fonéticas. | Afianzar habilidad de relacionar ortografía con las formas y transformaciones de las palabras. Practicar verbos de cambios radicales y ortográficos. Formular oraciones con lista de verbos en el tiempo que se indica. |
| CONCEPTOS | Afirmar conocimiento de lo siguiente:<br>pronunciación<br>entonación<br>fonemas del idioma español<br>relación entre sonido y signo gráfico<br>Reconocer el por qué de los regionalismos.<br>Reconocer verbos que sufren cambios ortográficos por razones fonéticas. | Adquirir conciencia de lo siguiente: verbos regulares sólo sufren cambios en su terminación; verbos irregulares que sufren cambios en el presente de indicativo los sufren también en el imperativo y en el presente de subjuntivo; verbos irregulares cambian, pierden o agregan fonemas en la radical y algunas veces cambian el acento. |

## DEL NIVEL II

| Sintaxis | Vocabulario | Cultura |
|---|---|---|
| Revisar y afirmar conocimiento de estructuras sintácticas sobre lo siguiente: colocación de adjetivos, pronombre como complemento directo e indirecto, y del pronombre reflexivo; posición del verbo respecto a los sustantivos y de las palabras negativas; uso de preposiciones a, de, con, por, para, sobre, en y uso de comparativos. Escuchar y reconocer oraciones afirmativas, interrogativas, imperativas y admirativas.<br><br>Practicar enlace de una palabra con otra dentro del discurso. Practicar configuraciones de entonación por medio de oraciones afirmativas, interrogativas, imperativas y admirativas. | Afianzar habilidad de comprender el vocabulario de un dialecto universal.<br><br>Cultivar expresión por medio de un lenguaje más variado y abundante. Aumentar vocabulario por medio de modismos, sinónimos, antónimos, aumentativos, diminutivos, superlativos, despectivos y cognados. Reconocer diferencias en el habla regional. | Escuchar discos y cintas magnéticas de España y de países hispanoamericanos: canciones folklóricas, populares, y semiclásicas; poesías, prosa; comedias y zarzuelas. Oir programas de radio y televisión.<br><br>Conversar sobre civilización y literatura españolas e hispanoamericanas. Relatar cuentos, leyendas y novelas españolas e hispanoamericanas. Al pasar lista de clase, contestar con un proverbio, un refrán, o una noticia, etc. Conversar sobre programas de radio y televisión. |
| Leer frases y cambiar orden de palabras empleadas. Leer y contestar preguntas enlazando contestaciones para formar una composición. | Buscar en el diccionario español las palabras difíciles. Seleccionar modismos de un trozo literario. Enriquecer el vocabulario formando el hábito de retener palabras empleadas por autores selectos. | Leer periódicos, revistas y novelas con el fin de enterarse de costumbres, cualidades y maneras de conducirse en España y en la América Latina. |
| Construir oraciones desarrollando temas opuestos a lo leído; transformar oraciones de la voz activa a la voz pasiva; separar preposiciones en una selección, explicando significado. Desarrollar composiciones dirigidas y composiciones libres. Redactar cartas familiares y comerciales. | Escribir oraciones de una lista de palabras. Acentuar correctamente listas de palabras. Escribir sinónimos y antónimos. Usar, en párrafos, temas cortos, y composiciones, el vocabulario adquirido por medio de lectura. | Redactar síntesis de cuentos, leyendas y novelas. Indicar programas favoritos de radio y televisión y dar la razón por qué. Describir en párrafo breve su música favorita y dar la razón por qué. Explicar cuál es el héroe o heroína que más admiran. Seleccionar refranes y proverbios y explicarlos. |
| Afianzar conocimiento de elementos sintácticos que encierra la oración. Afianzar los conceptos siguientes: oraciones y frases enlazadas debidamente facilitan el expresarse bien y el hacerse entender; la preposición tiene gran importancia en la expresión. | Entender que dominio de palabras facilita la comprensión de las ideas expresadas. | Diferenciar la leyenda de la historia. Conocer mejor costumbres y tradiciones hispánicas por medio del uso de la lengua materna. |

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# CLASSROOM DIALOGUES ON LANGUAGE*

by Alfred S. Hayes and Dorie Hammerschlag Anisman

*These dialogues were selected from those developed by the Center for Applied Linguistics as part of a CAL project directed by Alfred S. Hayes and Orlando Taylor known by the acronym BALA (Bases for Applying Linguistics and Anthropology). They represent a unique effort to isolate some genuine, but typical, episodes in the daily drama of classroom exchanges where a lack of knowledge or understanding on the part of the teacher regarding language differences leads to failures in communication and student alienation. Such scenes are acted out day after day in thousands of classrooms around our country, with the very best of intentions on the part of the teacher, who does not see how such interchanges undermine the self-esteem of the child and proclaim the teacher's implicit rejection of the student, his values, and his group. The discussion following each observed dialogue attempts to explain in brief compass the nature of the misunderstanding and the facts about language differences relevant to the situation, and then attempts to suggest a more appropriate treatment in the light of this information.*

1. OBSERVED EXCHANGE (Grade 5):

Teacher: Who can give us a word ending in N?
Student: Pen. (pin)
Teacher: Pin, O.K.--come to the board and write pin for us.
Student writes PEN.
Teacher: Oh, "pen;" I said "pin."
Pupil changes word to "pin" and takes seat.

SITUATION: Spelling class.

PROBLEM: The teacher has made one where none exists, for the student answered the question correctly.

DISCUSSION: The teacher appears not to realize that many people pronounce "pin" and "pen" the same. In some dialects, these two words and others like them (e.g., "tin," "ten," "lint," "lent") are homonymns like "buy" and "by". The child wrote the word he said, because in his dialect there is no distinction between the pronunciation of "pin" and the pronunciation of "pen." Since not making this vowel distinction

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before "n" is quite widespread, it would seem best to make sure the context is clear before asking that the word be written or spelled.

DIALOGUE:

Teacher: Who can give a word ending in N?
Student: Pen. (Pronounced the same as "pin" in teacher's dialect).
Teacher: Good. Now put the word in a sentence and write it on the board.
Student: My pen (pin) is out of ink.
Teacher: Fine.

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2. OBSERVED EXCHANGE (Grades 3 and 4):

Teacher: Give me a sentence with "him."
Black Student: I seen him.
Teacher: I what?
Student: I sss...(stops)
Teacher: I hear "I" and "him," but there's something there that rings a bell in my ear.
Student: I...(hesitates)...saw him driving his car.
Teacher: I saw him driving his car.

SITUATION: Grammar class.

PROBLEM: To confine reinforcement or correction to the item called for.

DISCUSSION: This observed exchange offers a good example of how to confuse and frustrate the student. He has responded with the item asked for (a sentence with "him"). His correct response is not acknowledged and his attention directed to another matter. Only the teacher's ego is bolstered by this tactic. From the teacher's viewpoint, a very important problem is posed here, however. Many teachers have definite and understandable feelings against allowing any non-standard form to go uncorrected. It helps, but is not by any means fully satisfying, to know that millions of people use "seen" in such sentences, that the form is the child's natural way of speaking, that he simply could not use "saw" in talking to other children who regularly say "seen," and that communication is in no way impeded by the use of the non-standard form. This knowledge would suggest that we not worry about this kind of problem, except when it is the specific subject to the lesson. Such an approach takes care of the fact that we know that if the student does not eventually acquire standard forms, there are people who will reject him on account of the way he talks. But if the teacher himself is already one of these people, feeling that forms like "seen" as past tense are somehow not "nice," and that people who use non-standard forms are not nice either, then students who use non-standard forms are

always at a disadvantage in school. Such feelings are easily transmitted to children through facial expression and gesture, and children who are constantly put down in this way can easily build feelings of resentment against the teacher and against school generally. Not much learning can take place under these circumstances. Each of the alternate dialogues below suggests a different approach to this problem.

DIALOGUE A:

Teacher: Give me a sentence with "him."
Student: I seen him.
Teacher: Good. (Then, to another student) Jim, give me a different sentence with "her."

DIALOGUE B:

Teacher: Give me a sentence with "him."
Student: I seen him.
Teacher: Fine. Very good. I saw him. (The double compliment is intentional, so that the following version in the teacher's standard language will not be misinterpreted. This would work best if the students had become accustomed to the teacher's "habit" of echoing a student's response, always in his own standard English. Under the circumstances, and given the right tone of voice, the teacher's echo will seem like a repetition rather than a correction, yet will achieve a modelling effect, probably worth much more than any amount of obvious correction.)

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3. OBSERVED EXCHANGE (Grade 3):

Teacher: Arthur, you will stay in after school.
Black Student: I ain't do nothing.
Teacher: Yes, you will stay.
Student: I ain't do nothing.

SITUATION: Administrative.

PROBLEM: The teacher has misunderstood Arthur.

DISCUSSION: Here is an example of communication breaking down because of an important difference between the standard English and Black English verb systems. The teacher understood, "I won't do it (anything)." However, the past negative of the Black English verb is regularly formed by "ain't" plus verb: "I ain't go" means "I didn't go;" "he ain't eat" means he hasn't eaten or didn't eat; "I ain't do nothing" means "I didn't do anything." The following dialogue assumes that the teacher has become aware of these grammatical differences.

DIALOGUE:

Teacher: Arthur, you will stay in after school.
Student: I ain't do nothing.
Teacher: I think you did. Let's talk about it after school.

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4. OBSERVED EXCHANGE (Grade 2):

Sentence in text reads, "Jerry's little brother came in."
Student reads: Jerry little brother came in.
Teacher: Good. Read the next one.

SITUATION: Reading class; goal: comprehension.

PROBLEM: None. Why is teacher's reaction a good one?

DISCUSSION: The more knowledge or experience with the grammar of Black English teacher has, the better. In that dialect, the possessive is regularly indicated by position alone. No s-sound is used. The student has understood the text sentence so well that he has rendered it naturally in his own dialect.

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5. OBSERVED EXCHANGE (Grade 4):

Teacher: You said "an." Say "and." Repeat the sentence. (Child has now lost her place in the book. Teacher asks the other pupils where the sentence is. A pupil finds the place, and the first pupil continues reading--but pronounces "an" exactly as before.)

SITUATION: Reading.

PROBLEM: To avoid detracting from the content of the reading and to reinforce comprehension by encouraging natural pronunciation.

DISCUSSION: This is not a dialect problem. The student's use of (an) with no final d is normal standard English, except when the word is named (how do you spell "and?") or very strongly emphasized. There is a rather widespread tendency to insist on name pronunciations of common words like and, and function words like "of" and "for". To insist on the name pronunciation when the unstressed form (an) or (ən) is called for is to force the child to read unnaturally. This reduces his comprehension. It is interesting to note that if the sentence to be read began "Jack and Mary," and the student had pronounced "and" as (ən), his reading would have sounded so natural that the teacher probably would have unconsciously

concluded that the child was making excellent progress. Yet the same teacher might very well feel that the reduced forms of these words are somehow wrong. They are not only not wrong, but the only correct unstressed pronunciations.

DIALOGUE: The teacher should let the child continue reading without interruption.

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6. OBSERVED EXCHANGE (Grade 1):

Student: Twenty. (twenē)
Teacher: Yes--4 x 5 is TWENTY. (twentē)
Student: Passively accepts.

OBSERVED EXCHANGE (Grade 5):

Student: Twenty (twenē) of...
Teacher: Twenty (twentē) of...
Student: Twenty (twentē) of...

SITUATION: Arithmetic class.

PROBLEM: To avoid putting a damper on students' successful participation in class work by unnecessary stress on pronunciation.

DISCUSSION: Both grade 1 and grade 5 teachers feel bound to insist on needless and, in this case, uninformed attention to pronunciation. In most natural American speech, "twenty" is pronounced the way the students above pronounced it, and the way the teachers probably pronounce it when not thinking about it. No t-sound is normally heard after the n in words like twenty and plenty. The pronunciation with t, with the strong puff of breath after it, called aspiration, is standard British English. This pronunciation tends to sound affected or artificial to most Americans. Insisting on it is a good way to convince children that school has little to do with the way things really are. In any case, work on pronunciation is out of place in an arithmetic class, unless communication is affected by a real mispronunciation.

DIALOGUE (Grade 1):

Student: Twenty. (twenē)
Teacher: That's correct. And how much is 3 x 2, Manuel?

DIALOGUE (Grade 5):

Student: Twenty (twenē) of...
Teacher: Yes, go ahead please...

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7. OBSERVED EXCHANGE (Grade 1):

Teacher: Does a baby eat steak?
Student: No, 'cause he don't eat steak. He don't got no tooth.
Teacher: Because he doesn't have any teeth. Can you say that?
Student: He doesn't have any teeth.

SITUATION: Discussion

PROBLEM: To avoid detracting from the correctness of the content response by overt correction of form.

DISCUSSION: The child's double negatives are part of the systematic natural speech of millions of people. The dialogue below reflects the teacher's knowledge that eventually, in some situations, the child can be rejected by speakers of Standard English, and chooses to model the standard forms. He does this unobtrusively and without undermining the child's confidence, by first approving the correct content response, and then echoing the response in standard form.

DIALOGUE:

Teacher: Does a baby eat steak?
Student: No, 'cause he don't eat steak. He don't got no tooth.
Teacher: That's right, a baby doesn't have any teeth. Can he eat carrots?

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8. OBSERVED EXCHANGE (Grade 5):

Teacher: What does an engineer drive?
Puerto Rican Student: Fast.
Teacher: Yes, but what does an engineer drive?

SITUATION: Conversation; work on English comprehension and vocabulary.

PROBLEM: To recognize the basis of a Spanish speaker's comprehension problem.

DISCUSSION: The teacher asked for information of a certain kind and the student answered incorrectly because he had difficulty with certain English words that ask for information. It would be well for the teacher to spend some time with information questions in order to teach the appropriate response to the question words "who," "what," "where," "why," and "how." In different contexts these words do not always correspond to the same word in Spanish, and it is easy to get them mixed up. The dialogue below implies that some work has already been done with these words.

DIALOGUE:

Teacher: What does an engineer drive?
Puerto Rican Student: Fast.
Teacher: You just answered the question, "How does an engineer drive?" Let's try some different questions and see if you can answer with the information I am asking for. For example, look at this sentence. (Writes "Mary went to the store yesterday.") I will ask you questions about it. Who went to the store yesterday?
Class or individual student: Mary.
Teacher: Where did Mary go?
Student: (To the store.)
Teacher: What did Mary do yesterday?
Student: (She went to the store.)
Teacher: When did Mary go to the store?

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9. OBSERVED EXCHANGE (Grade 4):

Teacher: Tell me about the picture.
Student: They got new slacks.
Teacher: Coveralls?
Student says nothing.

SITUATION: Discussion of vocabulary.

PROBLEM: The child apparently does not know the word "coveralls" and does not know how to respond to the teacher's question.

DISCUSSION: It is wise first of all to try to find out from the class what words are in common use in the area for the article in question, in this instance an article of play or work clothing. There are a number of regional variations, including "jumper" and "overalls". One may indeed be known to adults as a general term for the article but it may not be familiar to children. A lively discussion on vocabulary differences may take place. At the appropriate time, word analysis, context, and the dictionary can be discussed as sources of new word meanings.

DIALOGUE:

Teacher: Tell me about the picture.
Student: They got new slacks.
Teacher: Yes. And what makes the slacks in the picture different from the kind we usually wear? (Class response.) Can you think of any other name to call the ones in the picture? (Proceed according to class response, looking for possible regional differences.) I usually call them coveralls, etc.

# READING AS SKILL, STRUCTURE, AND COMMUNICATION*

by Charles W. Kreidler

*The ability to read is usually prerequisite to success and progress at all educational levels. Reports on the reading achievement (and retardation) of bilingual students in the United States indicate that too many teachers have been failing in this critical area of instruction. Recognizing that methods and texts in common use with native speakers are not appropriate for non-native speakers, the author suggests ways which might prove more successful for teaching reading when English is a second language.*

Around the age of six, usually, the native speaker of English in our society begins to learn to read. He undertakes a learning task which, if successful, gives him a new medium of communication, the power to get information—meanings—from a printed page. This ability requires new skills, skills which are partly related to skills he already has as a speaker and hearer of the language—but only partly related. These new skills involve a new structure, for the visual marks on a page are not just random scratches any more than the sounds of language are just random noises in the air. These visual marks have a definite relationship to one another and to the elements of language which they represent.

There is a vast literature dealing with the teaching of reading to native speakers of English.[1] In contrast, the teaching of reading to students for whom English is a new language is a badly neglected area of research and discussion.[2] There is nothing surprising about this scarcity of attempts to deal comprehensively with reading in English when English is a second language. Any approach to a general treatment of the topic must take into account a great diversity of learners and learning situations. A general theory has to be appropriate to children, adolescents, and adults; to those who have no previous experience in reading any language as well as those who are used to reading from top to bottom, from right to left, or from left to right; to those who are already literate in a language which uses the Latin alphabet, those who read in another alphabetic system, and those who have learned a nonalphabetic writing system.

All these different conditions seem to require different approaches to reading instruction. And yet the goal is the same for all new learners of the language, and all new learners of the language have common types of difficulty. I think we can find a basis for experimentation and for interchange of ideas and experience by considering these questions: What are the skills required for reading? What is the structure

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of the English writing system? What approaches or methods have been used for teaching reading to native speakers of English? What previous abilities does the native speaking child have which the new learner of English does not have—or does not have to the same degree? My paper is an attempt to find some answers to these questions.

We might say that reading requires four major skills: eye movement, visual discrimination, association, and interpretation. Along with these skills one generally learns the conventional names of the letters and the conventional order of letters in the alphabet, but these things are not important in the present discussion.

The term eye movement refers to the ability to move the eyes in a conventional way—for English, from left to right, back left and down a line, left to right again, and so forth. Because we write in a precise sequence, letter after letter and word after word, we are apt to think that the reader sees items in the same precise sequence. But this is a mistake. Ophthalmoscopic studies have shown that the skilled reader's eyes move in irregular sweeps, pause momentarily, and sometimes move backward. The more skilled reader differs from the less skilled one in just these particulars: the eyes move in bigger sweeps, the pauses are shorter, and there is less regression.[3]

Visual discrimination is the ability to distinguish one letter from another, one word from another, one group of words from another, and the ability to recognize repeated instances of a letter (including capital letter and small letter) as the same, repeated instances of a word or group of words as the same. To distinguish letters is obviously more difficult if the letters are similar, differing only in the arrangement of strokes (like 'p' and 'b' or 'n' and 'u') or in number of strokes (like 'm' and 'n' or 'w' and 'v'). Words are more difficult to distinguish if they are different arrangements of the same letters (like 'united' and 'untied') or if they have similar letters in identical environments (like 'come' and 'cone').

Association is the mental bond formed between visual marks—letters and written words—and the speech sounds which they represent, and the meanings which sequences of speech sounds represent.[4] Association implies the ability to recall sound and meaning immediately on sight of groups of letters.

The reader also needs the skill of interpretation, that is, the ability to solve the problem of unlocking meanings by adding together a number of associations. While one can reread a favorite passage any number of times, most reading, like most listening, is partly new experience—but only partly. Most reading, like most listening, is the reception of familiar items in new arrangements which are based on familiar patterns. Items and patterns are familiar; the particular arrangements of items, the particular manifestations of patterns, are new.

Suppose, for example, we encounter the sentence "The boy went on looking for the money he had lost." Our ability to understand the sentence depends on experience with the intricacies of English syntax—something much more than knowing the sound and meaning to be associated with each individual written word—and on our ability to relate the sentence to its total context. Or suppose we meet a word which we have never seen before—"filthy," for example. Our ability to sound it out depends on the associations we have already learned for the individual letters or letter groups in similar positions. If the word sound turns out to be something we already know in speech, our guess is verified by

the fact that the word meaning fits into the sentence meaning. All this—and much more—is the skill of interpretation.

What is the structure of the English writing system? A written or printed text is only a partial representation of speech. Vocal qualities—the speaker's tempo, loudness, gruffness, whining, for example—are not represented at all, and stress and intonation are represented only in the crudest way. Consequently, a given text can be read aloud in several slightly different ways—with different kinds of expression, we would say—all equally accurate. Yet the skilled reader finds in a page of print sufficient cues to extract meanings. If this printed page is not a faithful reproduction of what the reader might hear, it must still contain enough to remind him of whatever is embedded in his habits of hearing.

Most of the reminders, of course, are in the sound values of individual letters or groups of letters (the grapheme-phoneme correspondences, to use a more technical term). In a perfect alphabetic writing system each grapheme—each letter or sequence of letters—would represent the same phoneme or sequence of phonemes in every occurrence. Nobody needs to be reminded that this is not true for the English writing system. In our orthography the same phoneme may be represented by different graphemes; this is primarily a problem for the writer, trying to recall how a particular sound sequence should be spelled. On the other hand, in our writing system the same grapheme may have different sound values; this is a problem for the reader, trying to convert marks on paper into familiar sound sequences. Recent studies have emphasized the fact that a great number of words are spelled according to what may be considered regular patterns (for example, 'fat,' 'ten,' 'pig,' 'hop,' 'mud').[5] Nevertheless, an understanding of our writing system requires closer attention to the so-called irregularities of the system.

The accompanying chart illustrates the two kinds of multiple correspondence. If we look at the first kind, the instances in which the same phoneme or phoneme sequence is represented by different spellings, we see that in part the choice of letters is completely arbitrary (A-1), but in part the choice depends on position within the word or with respect to following letters (A-2). Moreover, there are three kinds of regular variation ('y' ~ 'i'; 'e' ~ zero; single consonant ~ double consonant), depending on whether the meaning-unit is at the end of the word or not (A-3). Finally some apparent irregularities serve a useful purpose: different spellings for homophonous words show grammatical differences, so that the writer is guided by more than sound and the reader obtains more information than how to pronounce what he sees (A-4).

Then there is the other kind of multiple correspondence, a single graph representing more than one phoneme or phoneme sequence. In part the pronunciation of a grapheme in a particular word seems to be quite chaotic (B-1), but there is some method in the madness. The reader who knows which syllable carries the word stress is better able to figure out the pronunciation (B-2). Often the pronunciation of a meaning-unit (or morpheme) depends on the other meaning-units with which it occurs or the position it has with relation to the sentence stress (B-3). One spelling is sufficient for representing the meaning-unit, even though the pronunciation varies, because the environment of the spelling tells the reader how the graph is to be pronounced—if the reader has sufficient experience in hearing and speaking Engli[6]

## CHART

**A. Same Sounds Represented Differently (a problem for the writer)**

| | | | |
|---|---|---|---|
| 1. | get<br>guess | bed<br>head | valid<br>valley |
| 2. | tell<br>let | tack<br>kitten<br>cat | toy<br>coin |
| 3. | baby<br>babies | carry<br>carried | happy<br>happiness |
| | make<br>making | blue<br>bluish | smoke<br>smoky |
| | big<br>bigger | hop<br>hopped | cut<br>cutting |
| 4. | boys<br>boy's | tax<br>tacks | find<br>fined |

**B. Different Sounds Represented Alike (a problem for the reader)**

| | | | |
|---|---|---|---|
| 1. | bead<br>head | get<br>gem | thin<br>then |
| 2. | imply<br>simply | allow<br>swallow | |
| 3. | social<br>society | Canada<br>Canadian | invite<br>invitation |
| | I cán.<br>I can dó it. | They háve.<br>They could have dóne it. | |
| 4. | the use<br>to use | a house<br>to house | |
| | a contrast<br>to contrast | an insult<br>to insult | |
| | an estimate<br>to estimate | separate<br>to separate | |

Similarly, a pair of related words, differing slightly in pronunciation, may be represented by the same graph (B-4). Again, environment tells the skilled reader what the pronunciation is.

Many different approaches have been advocated and used in the teaching of reading—alphabetic, phonic, word, sentence, narrative, eclectic. These approaches differ in the basic unit taken as the starting point—the letter, the word, the sentence or some larger unit—and in the degree to which the procedure requires piecemeal learning or learning by analogy. Since we can not examine all these approaches here, it will be convenient to look at two diametrically opposite approaches, the "word method" and the "phonics methods."

A word method ("See and say") is a piecemeal attack on association of single word-shapes with the appropriate sounds and meanings. A few words are introduced at a time, each quite different in form and value. A small repertory of words is repeated in as many different arrangements as possible. New words are introduced at a slow but steady rate and are constantly repeated. An example:

> Look. Look, Jane, look. Look at Spot.
> Look at Spot run. Spot can run.
> Run, Spot, run. Run, run, run.

A phonics method, on the other hand, focuses on the single letter value as the basic unit. The attack may be piecemeal, dealing with a single graphic unit in various positions, for example the 'm' in man, music, come. Or the attack may be systematic, analogic, as in the methods proposed by Bloomfield[7] and Fries.[8] (Because the term "phonics" has been most often used with reference to a piecemeal attack on phoneme-grapheme correspondences, both Bloomfield and Fries have endeavored to dissociate their more systematic procedures from that name. I see no reason, however, why the word "phonics" can not be used to include both the piecemeal and the analogic procedures.) In the Bloomfield-Fries approaches the child is presented with constantly changing letters in fixed frames: bat, cat, fat; can, fan, man; let, met, set, etc. Sometimes frames are contrasted: hat, hate, mat, mate, mad, made, etc. After this introduction to phoneme-grapheme correspondences the repertory of words is put together in sentences, though the resources for making sentences are necessarily meagre in the early stages. An example:

> Dan had a tan hat. Nan had a fat cat.
> Dad can fan Pat. Can Pat fan Dad?

Whether or not these approaches are satisfactory for the native speaking child, they can not be satisfactory for the new learner of English. Word methods and phonic approaches build on language skills which the native speaker already has, but which the new learner of the language can not be expected to have.

The six-year-old child knows an enormous amount of his native language—though he doesn't know that he knows it. He is familiar with the subtleties of intonation melodies and the subtleties of word arrangement. He knows, for example, the difference between Your mother isn't at home and Isn't your mother at home? He can discriminate the phonemes of his language; he would see no reason why anybody should be confused about the difference between sheep and ship, coat and caught, sun

and sung. His vocabulary still needs to grow a lot, but it is already large and for each item in it he knows a wide range of meanings, that is, a wide range of possible combinations with other words. The word take, for example, is already familiar in such varied uses as Take your time, Take your elbows off the table, It's time to take your bath, It's time to take your nap, You have to take your cough medicine, We're going to take the bus. Moreover, he knows the relationship between constructions in the language—the relationship, for example, between I'm taking it and I took it, I didn't take it, I haven't taken it.

In learning to read, this native speaking child has to acquire eye movement, visual discrimination, and association of visual symbol with sound and meaning. But his skill of interpreting the total sentence sound and total sentence meaning depends largely on his previous experience with the language. Whether he learns the visual shape take as a single item or as part of a series take, make, cake, lake, he already knows much—unconsciously, to be sure—of the position of this item in various sentences, its power and its contrast.

For the student of English as a second language, reading instruction must be part of the total learning of the language, a systematic reinforcement and extension of the student's still small experience with oral language. Reading materials can not contain haphazard combinations of words, no matter how the words are chosen. The approaches to the teaching of reading which we have discussed above are too likely to introduce haphazard combinations. The sentences Look at Spot and Look at Spot run, which are juxtaposed in the illustrative sample above, seem to be quite similar, but they are really quite different as sentence types. Or compare these two sentences, taken from a single page of Bloomfield's text: Hap had a nap and Dad had a map;[9] to the native speaker of English, had is the same word in both sentences, but we can not assume that they are the "same" for the foreign student. Reading materials for the new learner need far more attention given to the relationship of word and word, word and sentence, sentence and sentence. I think this might best be accomplished through three kinds of reading practice: sentence reading, word reading, and narrative reading, introduced in that order.

By "sentence reading practice" I mean something like the pattern practice which we use for development of oral skills. The first focus of attention is not a single letter value, nor is it a few words learned as separate items. Rather the focus is the single sentence frame, with words changed in one spot. A typical early sentence frame might be "This is a _____" read with a small number of nouns filling the blank: This is a house, This is a car, This is a man, This is a woman. Or, with verbs as fillers, the frame might be "I can _____": I can walk, I can run, I can swim. When one frame has been practiced in this way, slightly different frames are introduced for practice with the same fillers: This is not a house, This is not a car, etc.; Is this a man? etc.; We can run, We can swim, etc.; Can you walk? Can you swim? etc. As new sentence frames and new word fillers are introduced, the frames become longer, combining two or more shorter frames: The man can swim, The man can read, The woman can read, etc., and then in contrast, The man is swimming, The man is reading, The woman is reading, etc. The number of word fillers and the amount of time spent on a single sentence frame depend, of course, on the oral proficiency and general sophistication of the class, but in any case no sentence is read which

has not been practiced orally before. No attempt is made at this stage to teach letter values. Words which fill the blank are learned as whole units, by piecemeal association. But something else very important is learned—where these words go, what part they have in a total sentence meaning. And the reader begins to develop the skill of seeing whole word groups at once and the skill of reading aloud with the proper intonation and stress patterns.[10]

When students have learned a number of frames and fillers by this method, they are ready to begin word reading practice. Fillers are separated from the frames in which they occur and are grouped in sets which illustrate one spelling principle at a time. These word sets include not only such regular correspondences as fat, cat, hat; they also include such irregularities as get and gem, get and guess; they include such variations as baby, babies, lady, ladies, city, cities, and swim, swimming, run, running, sit, sitting, and, at a later stage, such variations as an insult, to insult, a contrast, to contrast and invite, invitation, combine, combination. In short, word reading brings every possible contrast encountered in sentence reading to the student's attention, so that he can grasp every analogic principle in the writing system, and also the limitations of this principle.

Sentence reading practice aims to develop the learner's eye-sweep and his ability to associate visual forms with sound-meaning combinations. The purpose of word reading practice is to help the learner to discriminate more closely and to grasp the structural principles of the writing system. But the development of skills and the grasp of structure are not all of reading. Our third kind of practice, narrative reading, gives the learner experience with reading as communication, getting meanings from a longer continuous discourse. In narrative reading the sentence frames previously practiced in an orderly fashion come in the haphazard way which is typical of language used in context. The narrative contains the vocabulary already learned, but a few new items and combinations can add interest without creating great difficulty. As the student progresses, isolated sentence reading becomes less important, and narrative reading practice has a larger part in reading instruction. Skill and structural knowledge are put to use for their intended purpose, which is the purpose of any language learning activity, the exchange of meanings—communication.

NOTES

1. The most recent survey of the literature is that of Charles C. Fries, Linguistics and Reading (New York: Holt, Rinehart, & Winston, 1963).

2. The teaching of reading in English as a second language is dealt with in the following: P. Gurry, Teaching English as a Foreign Language (London: Longmans, Green, & Co., 1955), chapters 10-15; A.W. Frisby, Teaching English (London: Longmans, Green, & Co., 1957), chapters 24, 28, 30, and 33; I. Morris, The Teaching of English as a Second Language (London: Macmillan & Co., 1953), chapter 9.

3. William S. Gray, The Teaching of Reading and Writing (Paris and Chicago: UNESCO, 1956), pp. 43-60.

4. It is, of course, possible to learn to read in a foreign language without being able to speak the language or to comprehend it when heard, that is, to make a direct association between visual forms and meanings without the intermediary of speech. But this kind of reading does not concern us here.

5. This is the position, for example, of Fries, op. cit., and of Robert A. Hall, Jr., Sound and Spelling in English (Philadelphia: Chilton Books, 1961), both of whom tabulate the most regular graphemes. A more thorough analysis of the English writing system is provided by W. Nelson Francis, The Structure of American English (New York: Ronald Press, 1958), chapter 8, to which I am indebted for much of what follows.

6. This sort of morphophonemic representation is of two kinds, as the chart indicates. First, in the more learned (Latin-Greek) part of our vocabulary there are numerous bound forms (socio-, econom-, etc.) which vary in pronunciation according to what affix they occur with (soci-al, soci-ety, econom-y, econom-ic). Second, there are some fifty common "function words" (can, have, for, him, etc.) which vary in pronunciation according to their position in a sentence, chiefly a matter of whether they are spoken with heavy stress or weak stress.

7. Leonard Bloomfield and Clarence L. Barnhart, Let's Read: A Linguistic Approach (Detroit: Wayne State University Press, 1961).

8. Fries, op. cit.

9. Bloomfield and Barnhart, op. cit., p. 63.

10. A sentence pattern approach in reading instruction for native speaking children is advocated by Carl A. Lefevre, Linguistics and the Teaching of Reading (New York: McGraw-Hill Book Company, 1964). Lefevre seems, however, to advocate a much more generalized concept of sentence pattern than what is proposed here.

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# PICTURES FOR PRACTICE*

by Carol J. Kreidler

*Although the stated premise of this paper, that "Language is a set of habits," has been seriously questioned by many linguists in recent years, the importance of teaching meaning and maintaining student interest in language learning situations is more fully recognized today than it was in the past. The author suggests several practical ways to use visual aids in elementary level language lessons to teach lexical meaning, to test understanding, and to introduce new cultural concepts.*

Modern language pedagogy has developed the audio-lingual approach in which the emphasis is on developing the students' abilities to understand, speak, read, and write the language. The audio-lingual approach to language teaching is characterized by several statements which are undoubtedly well-known to you. The statement which is most important for our discussion here today is "Language is a set of habits." O'Connor and Twaddell make the following statement regarding initial stages of school-learning of a foreign language.

> The work of the descriptive analysts has revealed the complexity of language habits, and we are nowadays aware of the enormous amount of practice needed to make these recognitions and variations and selections truly automatic and habitual and usable. When a FL habit differs structurally from a conflicting NL habit, hundreds of repetitions (simple repetitions, and repetitions within variation and selection practice) are needed to form and confirm the desired new habit. Indeed, the strategy of planning a FL class is precisely the organizing of classroom time to assure the necessary repetitions of the essential patterns, without attention-killing boredom.[1]

If this, then, is our task, any aid which helps us to accomplish it is most welcome.

There are a variety of aids available to the classroom teacher which will both add variety to the class and relieve the teacher of the necessity of talking all the time. Among these aids are the tape recorder, record player, movies, charts, pictures, film strips, puppets, songs, games, flannel boards, chalkboards, and so on. As the title of this paper implies, we will limit ourselves to a discussion of the use of still pictures—those that are commercially available or easily made by the teacher.

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*This paper was presented at the TESOL Conference, 1966, and appeared in On Teaching English to Speakers of Other Languages, Series III, 1967.

The most effective practice for the automatic control of language is varied, fast-moving, and related to a situation or environment. The problem of creating interest while drilling rapidly in real situations is a considerable one. Since pictures are a recognized convention for an actual situation, they can provide a visual cue which will call to the student's mind the situation to which he should respond.

Maxine Buell suggests three important contributions pictures make to language teaching. First, pictures are practical

> ...in helping connect new and unfamiliar terms with the ideas or concepts symbolized by these terms. Pictures help make concrete what might otherwise remain verbal abstraction for the student... Pictures help us avoid verbalism in our teaching; they give reality to what we are explaining. Second, pictures help the teacher suggest contexts which are outside the classroom setting. Some contexts are very difficult to recreate in words alone, and, if the teacher does manage to recreate them, it is only with the loss of valuable time. The third advantage follows closely. Pictures help the teacher change contexts rapidly and easily.[2]

Pictures, then, can be of help to the teacher in the various segments of the class time devoted to language teaching. Most of us would agree that class time is divided into two parts: presentation and practice. The introduction or presentation of a new point takes comparatively little class time, although it may take a great deal of teacher time to plan. The use of pictures in presenting a new structure, a pronunciation point, a vocabulary contrast or context, a situation for a reading selection or composition can make the following exercise much more meaningful and often unambiguous.

The practice segment of the class time is not only the larger segment, but also much harder work for both teacher and student. Practice may be divided into two types: drill and testing, both of which are important at various stages of learning the language. Drill is the rapid, quick-moving practice of a teacher-determined point or contrast—practice which will lead to the automatic handling of that point. Substitution drills, and transformation or conversion drills are examples of the drill-type of practice. Testing is the practice of previously drilled points—a cumulative practice. In testing practice, the student is asked to call on all that he has been taught to react to the situation. Telling a story or writing a composition or some uses of dialogues are examples of testing practice. Pictures may be used either as the cue which provides the stimulus for rapid drill or as the context for testing practice.

In the presentation segment of the lesson and in the testing aspect of practice, the use of pictures has been widespread for some time. Posters and wall-charts, in addition to providing classroom decoration, can set the context for introducing a dialogue, and they can stimulate oral and written composition. Movies and filmstrips add a variety of developed situations which can stimulate composition. A series of drawings on the chalkboard can stimulate story-telling. Most of us have made use of these aids in our teaching. It is in the area of pictures for drill practice that much less has been developed for teaching English to speakers of other languages. It is this type of practice—drill—that I would like to emphasize.

Let us see now how pictures might be used in class time to relieve "attention-killing boredom." Since the teaching of language involves teaching the students to handle the basic grammatical structures, to use the proper vocabulary items in those structures, and to pronounce those vocabulary items well, I would like to discuss these parts of language teaching and how pictures can be used as an aid for teaching them. The emphasis will be on drill-type practice, but I will mention the use of pictures in presentation and the testing-type practice.

## The Teaching of Pronunciation

Focus on pronunciation begins when a pronunciation point is determined by the teacher. This point will probably be presented and practiced in contrast with another sound. The teacher will want to practice the contrast in minimal pairs, other single words, and then in larger utterances. Let us assume we wish to practice /i/ contrasted with /iy/. Pictures might be used in the following ways in this part of the lesson:[3]

> For presentation the teacher holds up a picture of a ship and a sheep saying, It's a ship, It's a sheep, or It's a pick, It's a peak. This has the advantage of assuring the student that there is a difference which he must master.

In the teaching of pronunciation the teacher spends a great deal of time in having the student recognize the sound and in guiding the student's imitation of a model. At this point pictures do not play a large part in class activity. When the class progresses to the testing phase, the production of the sounds without the teacher as a constant model, pictures can be of help.

Assuming the identification structure is already mastered, the teacher might select a number of items with the contrasting /i/ and /iy/. With the teacher flashing the picture, the students respond, It's a sheep, It's a ship, It's a peak, It's a key, It's a bridge, It's a pick, It's a fish, It's a tree, It's a pig, It's a three.

If the contrast is taught at a later stage, the structure might be a more advanced one:

You must have seen a pig before.
sheep
key
bridge
pick
peak
fish
tree
ship

After a number of verbs have been introduced, /iy/ and /i/ may be tested with pictures of actions. Notice how these pictures are handled. The cue is written on the back of the card. Moving the pictures from the back of the pile to the front allows the teacher to know which picture the class is looking at without craning his neck. For example:

He is fixing the radio.
playing pingpong.
reading the newspaper.
sleeping.
feeding the dog.
stealing the monkey.
crossing the street.
drinking milk.
swimming.
singing a song.

We all agree that review is an extremely important part of our work. Pictures can be used to provide a quick review of sound contrast; those pictures used originally to present the contrasts can be used in a quick-moving exercise using the identification structure for review of the sounds at any time after they have been taught.

## The Teaching of Vocabulary

Lessons in vocabulary no longer take the form of definition-centered explanations. The audio-lingual approach takes into account three aspects in the presentation of vocabulary: the item, the structure, and the context. Each item is presented in a structure, and if possible, the structure is presented in a context.

Let us assume that the area we wish to present and practice is food. The context is "having a meal"—in this case, breakfast. The structure we will be practicing is: I like coffee; I would like a cup of coffee—count nouns or countables versus mass nouns or uncountables. Much of the learning that takes place here is the learning of the names of the items. We have: orange juice, cereal, fruit, coffee, milk, bacon, eggs, toast, etc. Drill exercises might consist of flashing the pictures with the structure set. For example:

| | Then: I would like a |
|---|---|
| I like oranges. | glass of orange juice. |
| milk. | glass of milk. |
| coffee. | cup of coffee. |
| fruit. | dish of fruit. |
| cereal. | bowl of cereal. |
| toast. | slice or piece of toast. |
| cheese. | slice or piece of cheese. |

then mixing the items forcing a choice between:

I'd like some oranges. and I'd like a glass of orange juice.

Testing might consist of having students tell what they have had for breakfast, holding up the picture at the same time.

Items such as adjectives are often more easily presented and drilled with their opposites:

| A is | B is |
|---|---|
| large. | small. |
| long. | short. |
| fast. | slow. |
| wide. | narrow. |
| tall. | short. |

| | |
|---|---|
| old. | young. |
| new. | old. |
| cheap. | expensive. |
| wet. | dry. |

and later:

| | |
|---|---|
| A is happier | than B. |
| B is sadder | than A. |
| A is heavier | than B. |
| B is lighter | than A. |
| A is fatter | than B. |
| B is thinner | than A. |
| A is thicker | than B. |
| B is thinner | than A. |

## The Teaching of Grammar

There are two types of commercially available pictures which can be used for drilling: context-oriented pictures and structure-oriented pictures. Context-oriented pictures[4] are those with a context set by the picture, such as a home scene, beach scene, or sports scenes. Each picture includes several objects, or actions, or relationships which may be used to practice several types of structures. Structure-oriented pictures consist of actions, objects, or relationships also. In one set of commercially-available aids the pictures are placed in chart form[5] in groups of nine to twelve items chosen for the types of structures they will drill. In the other set of aids,[6] the pictures are on individual cards, color-keyed by grammatical category, but flexible enough to allow the teacher to construct his own drills. Although these pictures may be used for vocabulary or pronunciation drill, usually the items pictured are of such high frequency that the most effective use is for drilling points of grammar. Any of these pictures could be drawn by the teacher or taken from magazines.

The pictures of adjectives with their opposites might also be used to present negatives. Let us take a picture indicating a strong man and a weak man. Presentation might be set up as follows: The teacher indicates the strong man and says, "He's strong." The teacher indicates the weak man and says, "He's weak. He isn't strong." The teacher indicates the strong man and says, "He's strong. He isn't weak."

There are a great many kinds of exercises which lend themselves to drill-type practice with pictures. These exercises include substitution and transformation or conversion, with all their variations. I would like to emphasize that the order of the structures is not necessarily the order in which I would teach them. A much more complicated structure may precede a much simpler one.

One of the most frequently used types of exercise is the substitution drill. In this the teacher sets the pattern by giving approximately three substitutions in the pattern, encouraging the students to join in when they feel confident of the pattern. The exercise would work like this:

He's a doctor.
dentist.
musician.
farmer.
waiter.
policeman.
mechanic.
clerk.

The number of new responses the teacher tries to elicit in such a drill without reviewing the items depends on the ability of the class, their familiarity with the vocabulary item, and the length of the response desired.

This substitution exercise works in the same way whether a chart or individual pictures are used. Any chart, however, is limited to the number of contexts illustrated. If there are twelve illustrations on one chart, one need not use all twelve in a drill, but it is impossible to use more than twelve contexts. Individual pictures, if there is a large enough collection, allow for more, varied contexts in which to practice a pattern.

A good set of pictures can be used to practice quite a number of structures from the simple pattern which was just demonstrated to the more complex ones. For example:

He's waiting for the bus now.
driving the car
cutting the cake
setting the table

at a later stage:

Did he pick up the magazine yesterday?
ride the bike
shop

still later:

I would like to watch TV, but I don't have time.
wash my clothes,
hold the baby,

and even later:

| | |
|---|---|
| Have you eaten lunch yet? | Yes, I just ate lunch. |
| bought a coat | bought a coat. |
| written a letter | wrote a letter. |
| thrown away the paper | threw it away. |

It is even possible to get a fast-moving drill going by using the pictures of a boy and girl. These can be drawn on the chalkboard more easily. Standing between the two faces (<u>he</u> ♂ and <u>she</u> ♀) and using gestures, the teacher can practice all of the pronouns. The gestures should always be from the point of view of the student. Thus, when the teacher points to himself, the students should respond <u>you</u>. When the teacher points to an individual student, the student responds <u>I</u>.

I'm working.
He's
She's
They're
We're
You're

Another type of exercise in which pictures or drawings are useful is the transformation or conversion drill.

| | |
|---|---|
| He's a doctor; | he's not a dentist. |
| dentist; | musician. |
| musician; | farmer. |
| farmer; | waiter. |
| waiter; | mechanic. |

Three symbols on the chalkboard can also help in the conversion drill. These are: + affirmative, − negative, and ? question. Then the picture may be held close to the appropriate symbols, forming a combination of substitution and conversion drills. Also verbal cues may be supplied: walk, drive, fly, eat, practice English, sing, dance, laugh.

The context-oriented pictures that I mentioned can be used for practicing verbs in answer to such questions as What is he doing? What does he do? What did he do? What has he done? Such pictures also often indicate relationships, so prepositions are easily practiced with them. One definite advantage of this type of picture is the cultural advantage it provides. It is much easier to show a picture of a supermarket than to try to explain one.

Testing practice with pictures often takes the form of story-telling or writing compositions. Pictures can be used to stimulate the imagination of the student. A series of familiar pictures from which the student constructs a story can also be a help. Such pictures can give the student cues to which some structures may be attached. In other words, he has a "home base" from which to work.

For example, we might have the students tell about John and Mary's date. Pictures can be lined up in the chalk tray, and various structures can be used in writing about the pictures. Depending on the level of the student, more complicated patterns might be elicited.

> This is John. He's a student. That is Mary. She's a nurse. John is handsome. Mary is beautiful. (Of course, the students might write: John is a handsome student and Mary is a beautiful nurse.) John called up Mary. He asked, "Would you go to the movies with me tonight?" Mary said, "Yes, thank you." In the evening they went downtown by bus. They went to a movie. After the movie they danced. They went home by taxi.

It is also a common practice to use a context-oriented picture for composition. In addition to some of the commercially available picture books for compositions, it is possible to use certain comic strips which do not use captions. Donald Duck, Henry, and Ferd'nand are examples of some of the cartoons which might be used.

Pictures are fun to make and one receives a great deal of satisfaction from using his own creations. The often heard statement,

"I can't draw," has little importance. If the essence of the object is caught, this is most important. As long as one is willing to laugh at himself, he need not worry about his drawing ability.

There are, however, several criteria for pictures which one must keep in mind when selecting or drawing those which are to be used for drill. First of all, they must be relatively free from ambiguity. The picture should call to the student's mind one quickly recognizable situation. The meaning of each of the pictures must be established the first time that it is used, and the correct response must be obtained each time the picture is flashed, if quick-moving, smooth drill is to result.

Second, pictures for drill must be easy to see and to handle. If the pictures being used are in chart form they must be placed so that all of the students can see them. A pointer will allow the teacher to indicate a part of the chart without obscuring the view of the students. If the pictures are individual ones, they should be drawn or mounted on a card which can be seen by the whole class and still manipulated easily.

The third characteristic of a good picture for drill is that it is relatively free from cultural misinterpretation. This characteristic is probably more important for pictures which are used in teaching in other countries. There are stories of the misinterpretation of pictures because of the colors used or the shapes of buildings. What passes for a church in the Western countries would not be the typical kind of building for religious services in the Far East or in Moslem countries. In most of the classrooms in this country, the student is a resident of the cultural community and familiar with most of the concepts we would be picturing. If he is not familiar with them, he must learn them.

Drill such as the kind I have tried to illustrate is most useful at the earlier stages of learning a new language. It is in the early stages where correct habits must be formed. Other habits can then build on the solid foundation of these correct habits. However, for quite a while in the learning of the language remedial drill will be necessary. In testing practice a teacher may discover several students having trouble with a particular structure. This then is the point at which drill is necessary again. Pictures can help make this drill more meaningful and add variety to the class hour.

NOTES

1. "Intensive Training for an Oral Approach in Language Teaching," The Modern Language Journal (St. Louis: National Federation of Modern Language Teaching Association), XLIV, No. 2, Part 2, (February, 1960), 5.

2. Maxine Guin Buell, "Picture Exercises for Oral Drill of Structure Patterns," Language Learning, III, 1 and 2 (January-June, 1950), 14.

3. All items used as examples in presentation or drills are picturable.

4. The ABC American English Charts with Teacher's Manual (New York: American Book Co., 1960).

5. Robert Lado and Charles C. Fries, et al., English Pattern Practice Charts (Ann Arbor, Michigan: University of Michigan Press, 1958).

6. Carol J. Kreidler and M. Beatrice Sutherland, Flash-Pictures: A Set of 252 Cards Used as an Aid to Teachers of English as a Foreign Language (Ann Arbor, Michigan: 1963) (Distributed by Follett's Michigan Bookstore).

# SECONDARY SCHOOL COMPOSITION: PROBLEMS AND PRACTICES*

by Mary Finocchiaro

*Of all the skills taught in the language arts curriculum, composition is by far the most difficult (as witness the plethora of freshman English composition texts). If composition is difficult for the native speaker, the difficulty is compounded for the ESL student, particularly if he is from a different national and cultural background, and even moreso if economic factors have limited the variety of his experience. Dr. Finocchiaro, a past president of TESOL, discusses the many factors to be considered by the teacher, and shares some of the techniques she has found to be successful in helping second-language learners to achieve success in their writing.*

An experience I had during adolescence—a difficult period under the best of circumstances—influenced my decision to devote my professional life to teaching and to teacher training, and to select this topic for discussion. An English teacher asked the class on a Friday afternoon to return the following Monday with a 300 word composition on fire prevention. Our final grade in English was to depend on it. I had never heard the word "prevention"—I was not a native English speaker, although born in the United States—and I had never before been asked by any teacher to write a composition.

In all fairness to her, she assumed—as do so many teachers of language learners today—that some teacher before her—somewhere, sometime, somehow—had taught me what a composition was and how to write one. I do remember learning how to make French stitches in the sewing period and how to add columns of figures with great accuracy, but I had learned nothing about composition writing. My mental anguish that weekend over forty years ago was such that I have never forgotten it.

How could I have been spared the anguish then? How could we prevent similar occurrences in thousands of classes of non-English speakers today?

The topic I would like to explore with you—secondary school composition—does not lend itself to neat packaging or to well-defined boundaries even for native English speakers. This is amply documented in a publication of the National Council of Teachers of English.[1]

In considering problems in composition writing for speakers of other languages, I believe that a minimum of three sub-topics will have to be discussed: the first is related to the characteristics of our secondary school students; the second, to our definition of the term "composition"; the third, to the desired interrelationship of composition writing with the other language arts and with the very lives of the language learners.

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In many teacher-training and student text materials, the tacit assumption seems to be that students in the secondary school have had the benefit of eight years of sequential elementary schooling or the equivalent. Such an assumption does not reflect the situation as it exists in the majority of secondary schools. Let us pose some questions about the students which will help us arrive at a more realistic picture of their background and of their ability to undertake the "freer," more creative writing which most of us mean by "composition."

Although they are in the secondary school, are they newcomers to the schools in the United States? Have they ever had previous schooling in English? For how many years? Where did they receive this instruction—in their native land or in the United States? Are they literate in their native tongue? How many years of schooling have they had? What conflicts exist between the linguistic and cultural features of their native tongue and English? For example, is word order significant in their native language? What does the language do about coordination and subordination? How many forms of "you" exist? Have they come from a country where free speech or writing is permitted? Has argumentative writing ever been read or practiced? Do they use the Roman alphabet, or must they learn to recognize and write the symbols of a new system? What does their language do about punctuation and capitalization?

In order to begin teaching them the skills of composition writing, it is important to know where the second-language learners are on the continuum of <u>each</u> of the skills that composition writing demands. The teacher must ascertain the extent of their knowledge of English grammar. He must judge whether they have a background of meaningful concepts and the necessary fund of vocabulary with which to express them. He must learn whether they can spell and whether they know when to capitalize letters and use punctuation marks.

So far, I have noted items or skills which are not the special province of composition writing. Not only are the features of English I have mentioned requisites of oral language skills, but they are also needed in the writing of <u>single</u> utterances or sentences. But composition, as most of us understand the term, goes beyond the sentence and beyond the paragraph.

A composition generally consists of several paragraphs on one theme, each paragraph containing an idea which is expanded or explained within that paragraph or in the succeeding ones. Ideas are generally linked by words which indicate the transition between one thought and another. The arrangement of ideas is such that the reader can sense the author's organization, which may be logical, chronological, or one showing cause and effect, for example.

Moreover, the format and style of the composition will differ depending upon the writer's objective and personality, and upon the situation. Within the two main overlapping types of writing—expressional and practical—there exist several categories, each usually needing a different treatment and a different pattern of development. From the creative writing of a genius to the brief, terse, practical communication exemplified in a telegram, there is a wide spectrum and a great variety in writing modes and styles. The "mode" of discourse may be narrative, expository, critical, argumentative, or a combination of these, and any of these may be found in letters, poems, essays, plays or dialogues. Practical writing is also found in letters as well as in outlines, summaries, or a series of notes.

And finally, what about the message itself—the content of the composition which reflects the author's experiences, thoughts, or feeling? How will the student be helped to acquire the thoughts which he is to communicate since writing has, in fact, been characterized as written thinking? How will the student learn to express his thoughts not only in an orderly presentation but also with variation in sentence pattern, with clarity, and with a rich, precise vocabulary?

All of these facets of composition writing and all of the questions related to the background of the students will have to be considered by the secondary school teacher as he plans for the development of the skills which will help his students grow progressively in their ability to express themselves in prose and—who knows—perhaps even in poetry, within the limits of their capacity. I should like to underscore that statement.

A glance at the thousands of articles written on the subject by teachers of native English speakers will attest to the difficulty of making effective writers of the majority of these students—effective not only in meeting their everyday communication needs but also in expressing their emotions and reactions. How much more difficult and complex is the problem with other-language learners!

To avoid teacher and student frustration, it is important to recognize that many second-language learners may never master the skill and art of creative, expressional writing. While it would be unfair for teachers to lower their expectations for all their second-language learners, since among them there may exist another Joseph Conrad, the most anyone can expect of teachers is that—progressively—in incremental steps they do the following: (1) develop their students' skill in using the English language correctly; (2) give them information about and practice in the mechanics of writing; (3) help them organize their ideas in an appropriate logical order; (4) provide them with the numerous experiences which will enrich their lives and thus enlarge the fund of ideas which they will be enabled to express; and (5) give them an awareness of the different writing styles and formats demanded by different situations.

Certainly, every student of average ability can be led to use writing to communicate effectively in his personal and vocational life. To give only one illustration, based on years of composition correction, students can be taught not to start a practical letter complaining about service with "Dearly Beloved" or "Esteemed and Revered Sir"—a possible word by word translation from their native tongue—nor to end a love letter with "Very truly yours," not even when they want to reassure the receiver about their loyalty or fidelity.

The task of teaching writing requires skill and infinite patience. What are some approaches and techniques that teachers might use and do use?

Many of the skills I have mentioned can be taught directly through formal, inductive lessons and through the study of examples or models of writing which exemplify the particular item to be taught. Punctuation, capitalization, spelling, agreement of subject and verb, the use of transitional words, formulas of greeting in letters can all be taught formally. The students' ability to do the more practical type of writing such as the writing of business letters, outlining, summarizing, and note taking can also be developed gradually over a period of time.

What cannot be taught in one lesson, in several lessons, or even in one semester is the kind and range of ideas which will constitute the content of the so-called "creative" composition. While this is true for

native speakers, it may unfortunately be even more true for many language learners whose disadvantaged circumstances may not have given them the experiences, concepts, and English language skills needed for expressional writing. Recent research indicates that there exists a positive correlation between socio-economic level and writing performance.[2]

Since experimentation and observation indicate that students write better when they are asked to talk about a direct experience, students will need to be given many sensory experiences at their maturity level in order that they may increase the store of ideas to communicate. Such experiences as the following are particularly desirable: listening to music, speeches, or plays; looking at works of art; taking trips where they can see, touch, and feel; examining pictures for details of color, shape, and form; seeing films, slides, and filmstrips; and reading materials of many kinds.

Participation in the experience is only the beginning, however. Students should be helped to internalize and to express the feelings evoked by the activity through skillful questioning by the teacher and through extended oral discussion in class. While it is imperative with second-language learners that oral discussion of the experience which will form the basis of a composition immediately precede its writing, the students' ability to express and communicate ideas orally should have been developed in the English class over a period of several years through intensive practice before freer, more creative composition is required.

From the very beginning, students could have been asked, for example, to study a picture depicting a situation and, in gradual steps, to tell what people were actually doing, what they thought they were going to do, why they looked sad or happy. They could have been asked to suggest different endings for stories that had been read orally to them or which they had read. They could have been asked to react to snow, to rain, to a TV program, a painting, a book, a current event, a community problem—in short, to anything about which they could talk. In harmony with the tenets of the spiral approach,[3] the teachers could have elicited increasingly sustained or precise responses each time these experiences were discussed.

In exactly the same way, students should gradually have learned to express themselves in writing in as effective a style as possible, with due observance of the conventions of correct writing. For example, in the early stages of writing pupils could be guided to sensitivity in the choice of descriptive words or of verbs which accurately portray the action described. They could be engaged in the many pattern-practice activities which would make their use of the English word order or inflectional system more habitual. They could have learned, with constant teacher guidance, to use synonyms, antonyms, or paraphrases to convey the same idea in different styles.

How long should this readiness period last before extended composition writing is undertaken? There is no arbitrary length of time. Some teachers feel several years of uninterrupted instruction in guided writing activities in the elementary school are necessary. All the factors in any teaching situation with which all of us are familiar will determine the time needed for different classes and for groups or individuals within the class.

And now let me synthesize briefly some of the techniques culled from several texts and from my own experience leading to the desired terminal behavior of students in composition writing. These are things

students may be asked to do beyond the beginning level of substitution or replacement practice, experience chart writing or word study mentioned above. These activities should always be under teacher guidance and should be preceded by oral work whenever feasible. They are not listed in order of priority.

1. Combining sentences using connectors such as and, but, although, because.

2. Performing many conversion exercises: for example, making statements from questions, questions from statements, changing direct discourse to indirect discourse.

3. Completing sentences which, when completed, will constitute a paragraph.

4. Writing a narrative paragraph from a dialogue or a dialogue from a narrative paragraph.

5. Proofreading paragraphs containing errors in sentence structure, in choice of vocabulary, in the mechanics of writing, or in the broader aspects of organization.

6. Taking dictation, first on familiar material then on unfamiliar material. Incidentally, I have found it desirable to include the punctuation marks found in the passage.

7. Listening to paragraphs spoken by the teacher or a tape recording, and answering questions on them, orally and in writing.

8. Adding explanations or details to a statement that has been given.

9. On the basis of reading or oral discussion, placing a series of sentences in a logical, appropriate sequence.

10. Studying a model paragraph several times and looking for such elements as connecting words, the central thought, the transitional sentences, the details explaining the topic sentence, or the sequence of steps in a process or recipe.

11. Paraphrasing a model paragraph, substituting different connecting words or adjectives or adverbs, for example. These words may be given to them, or they may be expected to recall them from previous learning experiences.

12. After studying a model paragraph, asking them to fill blanks with appropriate words.

13. Writing outlines of paragraphs or longer stories.

14. Memorizing carefully chosen sentences or brief paragraphs.

15. Writing letters or paragraphs in which they expand the ideas given to them. They are asked, for example, to write a letter to a friend in their native land telling the friend what they are studying, what they plan to do after high school, or how they miss certain aspects of their native land.

16. Learning to write compositions of three or more paragraphs when these have been prepared thoroughly in class.

Let me now tell you how I generally proceed on item #16:

a) Based on reading that has been done in class, a current event, picture study, something of interest in the environment of the students, or any topic which is timely, we select a possible topic. The title of the theme is placed on the chalkboard. The board is divided in thirds.

b) We engage in oral discussion of the topic. Students suggest ideas which might be included. The ideas are placed on the first section of the board by a more able student in the order in which they are given.

c) The students and I discuss the logical sequence of the ideas on the board. What should come at the beginning, in the middle, at the end? The ideas are now listed in sequence in section two of the chalkboard. This is also done by a student.

d) In section three I write next to each idea the structure and vocabulary items needed to develop it. Some items will be suggested by the students; others are supplied by me. The new items are pronounced by the students based on my model; I generally give several examples of each structure and of each word in sentences related to the composition theme. If time permits, we engage in one or two pattern-practice exercises with the new structures.

e) Individual students are asked to express one or two sentences under each idea using the language items on the chalkboard.

f) Students begin writing the first paragraph. As they do so, I move about the room suggesting a word, noting errors, looking for a well-written paragraph.

g) I call on two students who have written effective paragraphs to read them to the group.

h) The class members—or group members if the composition writing has not been a class-wide activity—

> are asked to copy the material from the chalkboard into their notebooks. They are asked to complete the composition at home and to return it after the weekend.

I generally assign one composition every three weeks so that there will be ample opportunity for correction and for rewriting if I think rewriting is necessary. Most important, the intervening time is spent on other listening, speaking, reading, writing activities all of which contribute in some way to the development of skills for effective writing.

To sum up, written language evolves from oral language which has been triggered by many sensory experiences and which has been shaped gradually over a long period of time toward the standards of correctness and literacy which writing demands. As someone noted recently, perhaps only one second-language learner in a million will use the second language for "imaginative self-revelation or for reflective speculation." But all second-language learners can be helped to communicate in writing.

Teachers need to ask themselves continuously as they work with non-native English speakers: What kinds of writing should be given priority so that these students can enter the mainstream of the school and the community? Has their previous instruction prepared them for this writing? How can they be guided in small, sequential steps to use writing as another means of communication?

These considerations are as valid in teaching writing as in teaching any other facet of the language arts—indeed in teaching anything. The request "Go home and write" should never be made unless the teacher is reasonably certain that the student has been adequately prepared. Only thus can there be any assurance that the learner's efforts will be met with a feeling of achievement and success—a feeling desperately needed by speakers of other languages living in an English-speaking community.

NOTES

1. Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer, Research in Written Composition (Champaign, Illinois: National Council of Teachers of English, 1963).

2. See studies reported in Improving English Skills of Culturally Different Youths (Washington, D.C.: Department of Health, Education and Welfare, 1964).

3. A method of teaching in which the same language item or cultural topic is presented in greater depth at each succeeding level of learning.

# COMPOSITION AND ADVANCED ESL STUDENTS: TEACHING STRATEGIES AND ILLUSTRATIVE MATERIALS

by Elizabeth Elmer

*This paper presents a synthesis of suggestions from varied publications on teaching composition and rhetoric to native and non-native English speakers and from the author's experiences in teaching and curriculum development at the ELS Language Center in West Los Angeles. The basic underlying assumption is that advanced ESL students can be helped to write better through imitating paragraphs when the rhetorical features are pointed out.*

The need to compile these materials stems from several considerations. First, my relative inexperience has prompted me to seek guidelines and materials which I may use in teaching rhetoric and other important aspects of language study to advanced learners. In essence, I, like other teachers, wish to avoid the confusion as to methods to use with advanced ESL students and to enter this level with the same confidence evidenced earlier with more elementary groups. Secondly, upon pursuing this project further, I became convinced that I would have to prepare my own teaching plan because of the following considerations: (1) The bulk of TESOL materials emphasizes the elementary and intermediate levels to the virtual exclusion of more advanced classes. (2) The stress remains with listening and speaking instead of reading and writing. (3) The jump from controlled writing to free composition is often too drastic. The latter step is left many times with insufficient guidelines. (4) Existing rhetoric textbooks for ESL-ers rely solely on a literature analysis and/or exercises of questionable worth such as idiom and vocabulary studies. (5) Lastly, because of the lack of a guiding theory of teaching, composition texts for ESL-ers have tended to borrow from native-English-speakers' texts. Differences in needs and interests do exist, though, and these must be met.

In seeking materials which emphasize free composition, I rejected many ideas, and I finally settled on those suggestions which concur with the following linguistic generalizations.

1. More learning and retention occurs when the materials are meaningful and personal for the students.

2. More learning and retention occurs when many ways of associating meaning with the verbal/written language are utilized. Forms of association include the auditory, pictorial, motor, tactile, and graphic approaches.

3. More learning and retention occurs when the critical features (generalizations) are explained.

4. More learning and retention occurs when imitation and analysis are used in connection with meaningful situations.

Furthermore, the following educational principles were influential in my selection and generation of ideas: (1) Alternative routes, (2) Relevancy to contemporary times, (3) Learning by experience, (4) Internal (student-imposed) motivation, and (5) Learning individually or in small groups.

This teaching plan can be used with either high school or university students who live in the United States and who possess minimal academic proficiency in English. These advanced ESL students: (1) have a fair control of sentence structure in familiar and academic areas, (2) occasionally obscure meaning in their writing, (3) have little understanding of paragraph organization in English, (4) can read and understand most printed English in their academic areas with the aid of a bilingual dictionary, (5) read all printed materials at a labored speed, (6) have reading problems due to insufficient vocabulary, (7) have reading problems due to an inability to extract salient elements from printed materials, (8) can understand most informal questions, statements, and conversations at normal speed, (9) have some difficulty understanding lectures on familiar subjects, (10) make occasional errors in idioms, and (11) make occasional errors in structure.

The objective of this plan is to improve the students' understanding and use of English paragraph structure in various forms of well-used writing. Realizing that language cannot, and should not, be categorized into separate skills, a further goal of these following lessons is to integrate listening (understanding lectures and most conversations at normal speed), reading (being able to extract salient points from print), and speaking practice (increasing ease of conversation) into the larger emphasis on writing and the still larger goal of improved communication.

This course of study is divided into two sections. First, a "student pak" includes performance objectives, comprehension questions and exercises, activities, and suggested topics for composition. This has been designed so that the student knows what is expected of him, and, therefore, it permits him to proceed independently of the teacher and class. The second section provides materials for the teacher in the form of sample paragraphs to be put on cassette tapes, additional paragraphs to be either placed on tape or typed for reading, writing discussions, additional exercises, and, lastly, references.

The procedure for each lesson is outlined in the performance objectives included in each student unit. (See p. 65)

Ten chief methods of paragraph development are introduced in this course of study. These include: Process, Narrative, Descriptive, Examples, Definition, Cause/Effect, Comparison, Contrast, Classification, and Argument. These types of development are familiar to those brought up with traditional rhetoric. An attempt was made to break with these well-known divisions, but the only alternative known was an entire course on unity, coherence, and topic sentences. This did not seem advisable, even though these are still essential aspects and should be introduced (along with outlining or the discourse bloc system note taking, and the basics of summaries, research, etc.) before entering lesson one. Types other than straight exposition were included, such as narration and description, because the non-native speakers will encounter these styles, too, both inside and outside of the school environment when living in this country.

PERFORMANCE OBJECTIVES

Date Teacher's Initials

1. LISTEN TO PARAGRAPH (listening comprehension)
   (This can also be read.)

2. TAKE NOTES ON THE PARAGRAPH (extracting salient points from speech)

3. ANSWER COMPREHENSION QUESTIONS
   (Testing to see if material is understood and/or meaningful)

4. JOIN WRITING DISCUSSION
   (pointing out rhetorical features shown inductively and deductively to accommodate differences among learning styles)

5. DO ONE (1) ACTIVITY
   (associating meaning in pictorial, tactile, etc., ways - also, hopefully, these activities make the lessons more meaningful)

6. WRITES NOTES FOR ORIGINAL PARAGRAPH
   (imitating style of model)

7. WRITE OWN PARAGRAPH (practicing style with own details)

8. CHOOSE TWO (2) FROM BELOW:
   a. Joint correction (students helping each other with corrections)
   b. Discuss corrections with teacher
   c. Do more exercises (practicing style in a more controlled way - teacher may also want to gather grammatical exercises here for individual student problems)

Students should be encouraged to use a variety of resources in preparing for written assignments. Cookbooks, art books, sports books, and lab experiment books are just some of the numerous sources students can look in for more factual information as to how something works. Furthermore, they can probably see teachers in their own school (home economics, shop, art, science, business) as well as persons outside of the school (firemen, police, doctors) for first hand information.

The arrangement and ideas for this course rely heavily upon two books: Robert G. Bander's American English Rhetoric: Writing from Spoken Models for Bilingual Students (Holt, Rinehart, and Winston: New York, 1971) and Russell N. Campbell and Maryruth Bracy's Letters from Roger: Exercises in Communication (Prentice-Hall: Englewood Cliffs, New Jersey, 1972). These books were extremely helpful and worth exploring further.

Other books of interest include: Marguerite Blough, et al, Guide to Modern English (Scott, Foresman, and Company: Glenview, Illinois, 1968), Jewell A. Friend, Writing English as a Second Language (Scott, Foresman, and Company: Glenview, Illinois, 1971), and Robert B. Kaplan, The Anatomy of Rhetoric: Prolegomena to a Functional Theory of Rhetoric (The Center for Curriculum Development: Philadelphia, 1972).

# PROVIDING FOR ESL PUPILS DURING THE TOTAL SCHOOL DAY*

by Ruth Perlman Klebaner

*TESOL is not limited to 'the ESL class', but is a day-long concern in the typical heterogeneous class in which English is the sole medium of instruction. Rejecting both the social segregation of independent tracking and the frustration of incomprehension, the author suggests methods for adapting instruction in all areas of the curriculum to multiple levels of English competence.*

When second language learners are interspersed among native English speakers in a regular classroom, time for special ESL instruction is necessarily limited. This precious time can be used to greatest advantage when teachers use the ever-increasing sources and resources of the TESOL field. But, for the greater part of the school day, the small minority of ESL learners, some of whom are probably more advanced than others, will have to get along without the benefit of intensive, individual ESL instruction. Do they just sit in linguistic isolation and stare about them? Do they provide for their own entertainment by roving about and finding things of interest within the room? Do they lose a little ground each day—academically, socially, emotionally—because they are unable to participate in mathematics, social studies, science, and other subjects? Are they relegated to electronic isolation where schools supply tape recorders, cartridge-loading self-instructional projects, phonographs, and programs which can sidetrack a child to an entirely independent track while his "classmates" live through entirely different experiences? This article is concerned with how English language learners might participate in a classroom during the course of the school day at times when they are not receiving specific ESL instruction.

As teachers plan for daily instruction, they must ask themselves the same question in relation to each curriculum area: "What is there in this lesson that could somehow be adapted to the comprehension level of the non-English speakers, the partial English speakers, and the fluent English speakers in the class?"

One must keep in mind that second language learners are neither deaf nor stupid—they merely lack facility to communicate freely in the language. They do not know certain cultural clues and symbols, but they have logic, life experience, previous educational experience, emotions, preferences, prejudices, problems, and skills. To harness all of these elements upon which learning may be based, the teacher must be a mime and an actor; a knowledgeable analyst and arranger of content; a wise selector and user of quality audio and visual material; a competent designer of teaching, testing and practice material appropriate for the multiple ability levels found in any regular classroom; and a skilled practitioner of the best in human relations.

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The average teacher has too much to do under ordinary circumstances; the admission of a few ESL children may dismay her at first. But with a little research and imagination she will find an unlimited number of language-teaching opportunities throughout the school day. Some specific suggestions follow.

First and foremost, a language learner must be an observer of language. Therefore, in a class containing language learners it is a good idea for teachers to try to use the same words and phrases each day in giving standard directions. There are phrases used by teachers which are important: "The bell has rung. Please get ready for the day's work." "Put away your social studies books and take out your math workbooks and your crayons." In time, without direct instruction, the learner will recognize the patterns, interpret their meanings, and do what is asked.

In order to participate in instruction in various curriculum areas children must know the names of basic tools: the chalkboard, chalk and eraser, the screen, the bulletin board, the map and globe, the ruler, pencil, crayon, pen, the counting frame, scale, yardstick. As a teacher begins a lesson and produces certain materials, she can provide instruction. "Before we begin our lesson, let's see what we will use. We will use the chalkboard (Teacher points and asks one of the language learners to repeat), the counting frame (same procedure), these rods (same procedure) ..." Such a procedure takes only a few seconds but, with daily repetition, teaches effectively and gives ESL pupils a sense of participating.

Children are aware of each other's strengths and weaknesses; they know exactly who lacks ability to speak English. Quality teaching will create a class-community climate in which all children develop a patient acceptance of the fact that one child in the class is learning to say "wind" while another is working out problems of wind velocity and the ground speed of jets.

At the end of many lessons children should be able to identify what they have learned. During this evaluation-recapitulation period, there will be at least one more opportunity to involve the language learner. In a mathematics lesson, for example, a child may have learned how to regroup six into three groups of two on a manipulative level, although he cannot as yet formulate the oral symbolization for this computation. He can demonstrate what he has learned, and an English-speaking child can describe what he is doing. This type of experience does as much for the learner's self-image as someone capable of succeeding as it does for his academic development.

Simple, well-chosen indoor games can often include language learners. "I flew to Puerto Rico and I took along my hat" can start off the familiar game in which children add the names of objects after repeating the basic formula. In games like Buzz, instead of just saying "1-2-3-4-5-6-Buzz," flash cards are used with the spoken numbers. Of course, any multiple of 7 can be Buzz—35, for example. This gives children who know number facts in another language a chance to participate and practice. Games that have repetitive phrases—like Simple Si n, the Farmer in the Dell—are enjoyed by all and are of special value to language learners.

Excellent opportunities are afforded in curriculum areas such as social studies, music, and physical education. In social studies a child can learn the names of things: "This is a map," "This is a globe," "This is north," "This is a mailman," and other simple phrases that he can be asked to repeat as the teacher initiates a lesson. The

ESL child may also be paired with an English speaker and go with him when he locates things on a map or globe, sand table, or chart. A quiet child paired with a gregarious one provides a stimulating combination within a committee.

In the grades where there is map study, a productive project is dual-map study in which a child receives an outline map of the country, state, or territory he comes from and one of the country, state, or territory he has moved to. He locates parallel features—main locations, products, industries, climate, and so forth—and studies differences visually.[1]

Similar projects can be tried with songs which can be learned in two languages or in regional versions. "Are You Sleeping, Brother John?" can be taught to a newcomer, and in return he can teach his version. On the other hand, Westerners have some versions of "She'll Be Coming 'round the Mountain" which differ from Eastern versions.

Much language and culture is learned by comparing and contrasting games, celebrations, birthday lore, and fashions.

A sensitive teacher can find many opportunities for language teaching in science experiences where pupils see materials, identify, handle, and describe them as well as hypothesize about them, experiment with them, and make inferences. Scientific experiments carried on in an atmosphere of discovery should provide an excellent participatory experience for the ESL child.

In this article it has been suggested that learners of English as a second language can and must profit from every minute of the school day. It is essential for their emotional and social development, for the development of a positive self-image as potentially successful users of the new language, that they be active participating members of their class groups at times when they are not set apart for the purpose of receiving direct language instruction. Full use of the school day is important for their total education since ESL children cannot afford to lie fallow in academic areas other than language until they develop adequate communication skills. Thoughtful teachers must evaluate each curriculum area in planning the lesson every day in order to identify specific ways of involving ESL pupils who can learn a great deal of content on a non-verbal level while also coming in contact with specialized vocabulary and classroom routines.

NOTES

1. Frequently children are able to bring pictures of themselves to school to share or to incorporate into a class bulletin board. Such family photographs help children to learn more about each other and can also show that, regardless of the setting, the stages of childhood are universal.

# USING A SECOND LANGUAGE CAN BE FUN

by Carol Eisman

*Student motivation is known to be a prime factor in second language acquisition. Thus, a party which elicits the interest and enthusiasm of many students can be an excellent vehicle for language learning. The author, a teacher in the Seattle Public Schools, uses the event as the basis for many meaningful and varied language activities. The preparations, as well as the party itself, not only encourage realistic use of the second language, but also provide social and cultural benefits to the students involved.*

Doesn't everyone like to go to a party? So why not make use of a built-in enthusiasm to enliven and make more meaningful the TESOL classroom? With these thoughts in mind, I helped my high school classes (which contain students originally coming from ten different countries) plan and carry out a large buffet luncheon, which we held the last day of school before a mid-winter school break. From the students' point of view, the motivation was probably just fun and the desire to taste various foods from all over the world. But pedagogically, the party served many desirable ends.

Primarily, of course, the party served as a vehicle for the use of English in genuinely meaningful situations. From the very beginning it was student-oriented, since the suggestion itself came from one of my more outspoken students. She requested a repeat of a more modest buffet my classes had held the previous year. Since her suggestion was made during a class period, the other students were immediately aware of and interested in her idea. Later in the day I mentioned her request to my other four classes, asking for their reactions and comments. Response was overwhelmingly favorable: of approximately fifty students queried, only two indicated any hesitation; the others unanimously indicated a desire to have such a party. While almost all students wanted the event, a few jokingly (?) indicated they would come to eat, but did not intend to contribute. Such an attitude, although manifested by only a few, had potentially damaging effects, as I had seen in the modest attempt at such an affair the previous year, when, for lack of proper preparation, too many students actually did bring only hungry stomachs without contributing either time, food, or assistance to the party. To obviate this situation, I gently but firmly told everyone that only those students who participated in one of four available ways would be allowed to come to the party. They seemed to accept this as fair and were soon trying to decide in what way to contribute.

At this point it was one and a half months prior to our chosen date, but I wanted to eliminate the frantic last-minute preparations of the previous year. It was time to take care of the in-school arrangements. Administrative permission was readily given. We were fortunate to obtain permission to use one of the home economic laboratories in which to hold the party. Thus, we would have stoves, refrigerators, sinks, and all utensils available to us.

Concrete preparations were then postponed until two weeks before the party. But even so, almost daily conversations occurred concerning various aspects of our coming event. What food would each one bring? Should the school staff be invited, and if so, which ones? None of these conversations was teacher-initiated. The students were tremendously self-motivated, and as a consequence, were continually probing new aspects with me and with each other.

With two weeks to go, serious preparations began. A sign-up sheet was passed around to each student. Beside each student's name were four columns, each one a possible way for that person to contribute: 1. Food, 2. Paper plates, etc., 3. 50¢, 4. Clean-up. In this way, everyone could offer something, even if he or she did not have the facilities necessary to bring home-cooked food nor any spending money. I made it clear in class that proper clean-up was essential, trying to make that a respectable option for people to choose. Any students signing in the "Food" column were to indicate the type of food they were bringing, i.e., meat, fish, dessert, etc., since not all specific food names could be translated readily into English. Students were encouraged to share in the expense and preparation of some dishes, since certain ones they might want to bring might be quite expensive for only one person. Those signing in the second column specified the quantity and type of product they would bring, e.g., sixty napkins. Any money collected would be used to purchase whatever was needed that was not going to be brought by students.

Fortunately, most students volunteered to bring food. We were going to feed seventy people, and I was a little concerned about adequate quantity. Only two people decided to bring paper products, so I used the money that was collected to purchase paper tablecloths, plates, cups, napkins, and plastic forks, spoons, and knives. Only one student volunteered to help with clean-up, but I was optimistic about the others helping anyway.

I spent one class period with an advanced group discussing whom we should invite. It was necessary to limit students only to those in my classes, since their bringing "just one friend" could have resulted in well over one hundred people to feed. They accepted this, but decided it would be good to invite all the school administrators and counselors, plus a few selected teachers in the school who spend much time working with the foreign students. They themselves set the limit of staff to be invited at fifteen, and then proceeded to choose those who would get invitations. One student in the class acted as secretary, keeping a list of the names decided upon. The rest of the hour was spent discussing the style of invitations to make. They decided to have a contest, with each student in their group making one invitation, and then the entire class voting on the one to be used. Quite original samples were brought the next day, one was chosen, and construction began. Both days I stayed mainly in the background. The students had enough enthusiasm to carry the discussion themselves, appointing several members of the class to do certain chores. Each student then chose one or two names of the previously listed fifteen staff members and made at home the personal invitation for each person.

Several days before our party I distributed a list of all students who would be attending to all teachers in the building. This eliminated any problems caused by their absences from other classes during the time of the party. No teachers objected, and many expressed enthusiasm for our project.

Finally the day came and the party was all the students could talk about during the morning. I arrived early, so I could collect the food as they brought it to school. Some we put in warming ovens and some went into the refrigerator. Students began gathering in the designated room about ten minutes before the time listed on our staff invitations. From that point on, they handled almost everything on their own, from setting the buffet table and arranging the centerpiece to finding a bowl large enough to hold the punch. Watching them work together like that showed that all the weeks of worrying and wondering how it would work out were unjustified. Three huge tables were so laden with food that I had difficulty finding places for the food I had brought. All of us ate far more than we should have, and still there was food left over. The only difficult part for me was trying to find room to taste some of each of the foods so that no student would feel slighted.

Response from the staff members attending was overwhelming. They continually complimented the students on the quality, quantity, and diversity of the food, as well as on the way they were handling the party. We even had background music supplied by the records some students had brought.

Comments and reactions from the students indicated to me that the luncheon had done much more for them than just provide a very tasty meal. Many students spoke of really getting to know other students for the first time. Since my classes have students from ten different countries, shyness and embarrassment in speaking English had previously kept some of them from initiating conversations with students from a different background. Inquiries about the food gave them the excuse they needed to ask some questions and finally start talking. As a result, the beginning of a sense of community began to develop among them. They were all foreign students in an American high school, but they too had their own group and activities. One girl told me it was the first school function she had ever attended in the United States. Along with their sense of belonging, came a definite awareness of others' appreciation of their cultures. Compliments on the food were traded as fast as people could chew, contributing to a rise in personal and cultural pride. Their faces beamed when someone told them how good their food was.

Even after we returned from the school holiday, the students continued to discuss the food and the events of the luncheon. They then became involved in a genuinely communicative writing experience when they wrote about their reactions to the party. The following comments are indicative of students' feelings:

> First of all the party was very nice, happy and I enjoyed very much. I enjoyed eating. I attend the party because I know it was very interesting to meet some new friend. it's my first time to attend the party and I was surprised of the foods that I've never seen them before. Every one who attend the party have there own food to serve, others brought some othe kinds. I brought some paper cups. I enjoyed the party on that time. (J.U., Philippines)

I think the party is not bad, because I like some food, but some of the food I don't like because I never saw it before and never taste before. (K.L., Hong Kong)

The day before our Christmas holiday began, we had a party in the school. People brought food from their own coyntries. And most of it was really good, even though it was so different from what I had tested before. The food that we had was from China, Japan, Samoa, the Philippines, the U.S.A., and my own coyntry, Finland. There were lots of people and I saw their were enjoying themselves very much. I think that it is really nice to have parties in the school sometimes, because it is easy way to begin to know more people, and that's what we all want, isn't it?
(A.H., Finland)

I ate lot of foreign foods and I had a nice time, because I cook every day myself. If I were good cooker that no problem, but I really don't like cooking, so I ate many different kind of foods. I like a Lamen (chinese) this is one of my favorote food.

Any way if I were graduate F.H.S., I just want come visit this day. (N.Y., Japan)

# TESOL AT THE '5 & 10'*

by Barbara F. Matthies

*Providing variety in the classroom is the focus of this paper. The author describes inexpensive materials and methods she has used to increase interest and enthusiasm with university level foreign students and other adults. In addition to vitalizing the language class, popular songs, mail order catalogues, and films can introduce many facets of our culture to second language learners.*

The suggestion to consult the local dimestore for TESOL materials might seem unprofessional, at the very least. Yet such sources should not be overlooked in an effort to supplement often dry and unimaginative drill work with some varied and lively alternatives. (Note the word supplement. I am not advocating abandonment of materials carefully prepared according to principles of language learning; I am suggesting that both student and teacher might find the variety of the off-beat occasionally refreshing.)

Not all of the supplementary materials I will discuss here are available from a dimestore, but they are inexpensive and easily accessible in the average community. All of them have been used, with varying degrees of success, as noted below, in ESL programs at Iowa State University where the foreign students come from nearly every area of the world and are generally of college age or older.

## Woolworth's and the Vocabulary Class

Working crossword puzzles is a good method of developing vocabulary and spelling skill, yet the idea of completing a puzzle in a foreign language is often enough to discourage most people from making the attempt. Besides, in bringing such an exercise into the language classroom, the teacher is confronted with the problem of content control.

English Language Services has published a book of graded crossword puzzles for students of English.[1] But I discovered an even more interesting set of crossword puzzle books in the dimestore. They are published by Treasure Books, a division of Grosset and Dunlap, Inc.,[2] and combine reading, spelling, and vocabulary-building skills. Each puzzle is preceded by a one- or two-page essay from which most of the puzzle's answers are taken. Thus, the student must read and understand the essay before he can solve the puzzle.

Recalling Kenneth Croft's statement that sixth-graders are familiar with most of the clichés of their culture,[3] I thought that these puzzle books, which are aimed at fourth- to sixth-graders, might also play a

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*This paper appeared in the TESOL Quarterly, Volume 2, Number 4, 1968.

part in the general acculturation program of our intensive summer course. And our students were indeed surprised to learn of the accomplishments of George Washington Carver and Booker T. Washington as well as the more familiar names in American history. The articles on great inventions presented elementary technical terms and reinforced their acquisition by use in the accompanying puzzles.

More subtle vocabulary items were taught also. For example, in the puzzle following the article on Robert Fulton, the inventor of the steamboat, one of the clues is "The 6 Across appeared.....smoke. (CHENGBIL)." "The 6 Across," an earlier clue, is the steamboat Clermont. If the student refers to the paragraph about that boat, he will read that it looked like "some prehistoric monster belching black smoke from its stack." If he prefers to guess the answer rather than re-read the article, he could unscramble the clue CHENGBIL to read "belching."

Following the pattern of these books, an enterprising teacher could construct essays and puzzles on practically any subject he wished. However, be warned that such a project demands considerable time. Our staff found that these books provided interesting material for their intermediate and advanced students, and even some of the beginners completed the puzzles successfully. They were presented more as after-hours projects for enjoyment rather than specific assignments, but the students eagerly compared answers or asked teachers for help, indicating interest in a "painless" vocabulary builder.

## Simon and Garfunkle in the Language Lab

Current popular songs are not all as noisy and useless as one might think. As a matter of fact, they can be used to perk up a humdrum session in the language laboratory. Played at the end of the hour and recorded by the students on their tapes, the songs can reinforce certain grammatical structures, stress a point of pronunciation, or even build vocabulary. Our staff has recently taken advantage of the talents of the Beatles, Simon and Garfunkel, and lesser names of the Broadway musicals for these lofty purposes.

As an example, at the end of a set of drills on comparative forms, the students heard "Anything You Can Do, I Can Do Better" from Annie Get Your Gun. They were given copies of the lyrics and told to count the comparative constructions (twenty-three in all) as they listened to the recording. Of course, they paid more attention to the humor than the grammar, but the point was made that we actually use these structures in everyday situations outside of grammar class. Students sometimes fail to get that message, it seems.

For a lesson on the future tense, I used "By the Time I Get to Phoenix," a current favorite that provides several examples of that tense. It also contains idioms about time: by the time, time and time (again), so many times. In this case, I gave the students copies of the lyrics with certain words (usually functors or pronouns) omitted and told them to fill in the blanks. This has proved to be good ear training. If they don't catch everything the first time through, they can replay their tapes and try again.

The teacher will have to "screen" his recordings carefully to select those which are truly comprehensible over the throbbing rhythm sections. Language laboratory facilities are not noted for their high fidelity, so a clear, simple arrangement is best. I have found that the Ray Conniff singers provide good selections. Some folk singers are

also good. The one big problem is writing down the lyrics. If song books are not available, you will simply have to listen to parts of the recording over and over, copying down a few words each time. Then you must decide which words are clearly recognizable and can be omitted in the student's copy. The whole process takes about a half hour per song, but it is worth the effort.

The students seem to derive tremendous satisfaction from recognizing these words. At the same time, they enjoy learning popular songs, and some have even reported gleefully that they recognized one of "our songs" on the radio. For the teacher, it is a strange experience to look out over a lab full of foot-tapping students and hear an occasional outburst of song from an earphone-bedecked student. Some of the most reticent can be seen cavorting after class to the rhythms of "Georgy Girl" or a hit by the Supremes. Even the more professional types have been caught humming.

## Comprehensible News Coverage

Beginning and intermediate level ESL students often complain that they cannot keep abreast of current events because radio and television reporting and newspaper styles are incomprehensible. We therefore considered adopting some publication on the order of My Weekly Reader or Current Events, both used in public schools, for our reading classes. However, the former was too juvenile and the latter was often too advanced in structure and vocabulary.

Then a happy alternative came to my attention, a weekly paper entitled News for You published by Laubach Literacy, Inc.[4] Its intended audience is semi-literate U.S. adults and ESL students. The newspaper appears weekly, except the last two weeks in December, in two editions—B which is roughly at the intermediate level, and A for beginners. Both editions contain the same articles, but the structures and vocabulary are much more limited in Edition A.

The first page reviews world and U.S. news with typical headlines and pictures. Editorials, letters, and background features occupy the second page. The third page, least suited to our purposes, has an advice column and features on health and family budget problems. These are obviously aimed at the inner city homemaker. However, from time to time there are also short travel or historical pieces called "Americana" which our students enjoy. The fourth page profiles an individual U.S. citizen who has contributed in some way to his community, briefly reviews a television show of interest, and presents a short news quiz.

All in all, the paper is interesting to the students, especially since it costs only five cents per week, and sometimes its articles can touch off discussions of political and economic problems both here and abroad. Its one main drawback is that it contains nothing controversial and is content merely to report the facts. So if it is used in the classroom, the teacher will have to bring in additional background materials on a topic. But as a means of keeping the students in touch with general world and national developments and of improving their reading comprehension, this newspaper has definite advantages over standard reading texts. It can probably best be used in combination with a reader on U.S. history and culture.

## Mail-Order Americana

While the idea is not original with me, I found a variety of uses for one of the large mail-order catalogs with a class of foreign wives. After discussing my plans to use it as my only textbook, I persuaded the manager of the local mail-order house to provide a free copy for each student. He assumed that, after becoming familiar with his merchandise, my students would probably patronize his company. I don't know that this in fact happened, but it was a good piece of public relations.

The catalog furnished nearly inexhaustible material for lessons on counting, alphabetizing, measuring in inches and pounds, and even writing business letters. Each week I selected ten items from the index and asked the students to write a brief explanation of where and how they would use each item. In this way they increased their vocabulary and often became acquainted with ways of doing things that were much different from the customs in their homelands.

As I said, this class consisted entirely of women and met only one evening a week. Under other circumstances, the catalogs would have much more limited value, but they could still prove useful for teaching some of the concepts I have outlined above.

## Beware the Innocent "Educational" Film

At the end of this discussion of outside materials for ESL classes, I want to mention 16mm instructional films. Admittedly, they cannot be found in your local dimestore, but many can be borrowed at reasonable rates from public libraries, schools, churches, and universities.

There is one cardinal rule to follow when selecting films to show foreign students: Screen them first with the specific audience in mind. It has been our unfortunate experience that films on seemingly innocuous subjects such as a region of the United States, etiquette, or family life can be mercilessly chauvinistic or hopelessly juvenile when viewed through the foreign student's eyes. In other words, the same problems we had found with news reporting turned up in instructional films too.

The problem seems to be to match a comprehensible script with objective content. If the vocabulary is low, the content tends to be simplistic and juvenile. If the content is interesting to our students, the narration is often rapid and somewhat technical. If I could make one plea in my students' behalf, it would be for a series of films on contemporary U.S. culture and attitudes that they could understand verbally and that would not try to proselytize them to the American way of life.

Such a series, as I envision it, would include films on the U.S. educational system, college life, family life and the roles of men and women in it, economic and educational class distinctions, the problems of the cities in general terms, the role of volunteer organizations in American life, simple etiquette, the concepts of "formal" and "informal" in the United States, etc. I have heard others in the TESOL field express the crying need for such a series, and yet I am surprised to find that absolutely nothing is available.

The film on vocabulary from the MLA series designed for language teachers[6] has proved popular with my ESL students. We also had some success with filmstrips on current events. The script appears on the screen and various members of the class can take turns reading it aloud.

They can also stop the presentation at any point for questions and discussion. But again, none of these is aimed at the specific audience we have, and they assume certain background knowledge which foreign students lack or about which they have formed faulty conceptions.

For the above reasons, our experiences in using films to teach about U.S. culture have been quite unsatisfactory, and I would warn against trying to put together such a program from resources currently available. The results can be disastrous in terms of student dissatisfaction and even rebellion.

While certainly not condemning present TESOL texts, I do not see any argument against introducing occasional variety into the classroom. Such materials as I have discussed can revive flagging enthusiasm of students and teacher alike without losing sight of language-learning goals. Used judiciously, these materials take very little out of the budget and add a great deal of interest to the classes.

NOTES

1. Walter Powell Allen, Easy Crossword Puzzles for People Learning English (Washington: English Language Services, 1956).

2. The two most fruitful sources in this series are B.A. Heimbinder, Great Americans Crossword Puzzles Grades 4 and 5 (New York: Treasure Books, 1966). #3517

   _____, Great Inventions Crossword Puzzles Grades 4 and 5 (New York: Treasure Books, 1966). #3518

   Also useful, but more advanced in vocabulary are Charles Preston, Famous People Crossword Puzzles Grade 5 (New York: Treasure Books, 1963). #3506

   _____, Famous People Crossword Puzzles Grades 5 and 6 (New York: Treasure Books, 1964). #3512

3. Kenneth Croft, "Some Implications of the Phrase 'As Everybody Knows,'" TESOL Newsletter, I, 1 and 2 (January/March, 1968), 23.

4. Laubach Literacy, Inc., Box 131, Syracuse, New York, 13210.

5. "Words and Their Meanings" from the film series Principles and Methods of Teaching a Second Language prepared by the Modern Language Association and the Center for Applied Linguistics, available from Teaching Film Custodians, Inc., 25 West 43rd Street, New York, New York, 10036.

# ROLE PLAYING IN THE LANGUAGE CLASS

by James M. Horan

*Some practical suggestions for increasing student interest and motivation is the contribution of this paper.*

I teach English to allied students and their dependents at the Language Laboratory, Allied Student Battalion, Fort Bliss, Texas. There are various nationalities in attendance and there is a wide range of experiences.

On the intermediate level, I find that the students have enough knowledge to act out roles in front of the class, drilling on the particular lesson of the day. For instance, if the lesson concerns itself with shopping, I ask one of the students to be the clerk, and one or two of the students to be "customers." The students like the spontaneous action allowed and also like to demonstrate that they know more than they have learned in class (since many countries require English as a second language in their schools). Students observing are free to point out mistakes after the session. I act as owner of the store, bank manager, postal supervisor and so on. The students enjoy it, they get practice in ordinary usage of the language, it serves as a break when the class starts to drag, and it allows the students to demonstrate the knowledge of the idiom.

At the elementary level, I prepare flash cards of words to be learned for vocabulary. I then "fan" the cards and allow the student to draw one card. The student must make up an English sentence using the word. Several cards are passed out this way at one time and students are given time to prepare their sentence. They may consult with their fellow students. When called upon to recite, their fellow students must point out mistakes in construction, pronunciation and use.

With students from many different countries, attending the language class on a voluntary basis, it is a challenge to utilize methods foreign to them. They are used to (for the most part) a rigid student-teacher relationship with rote learning. Any method out of the ordinary they find to be fascinating. It also makes the class more interesting and challenging for the teacher.

# NAVAJO LANGUAGE DEVELOPMENT: KINSHIP TERMS

by Catherine Begay

*Bilingual education programs should emphasize the development of both languages of instruction, and additionally provide for students' bicultural identity in a pluralistic society. This first grade unit (taught entirely in the Navajo language) was developed by a Navajo teacher involved in a Bureau of Indian Affairs program for bilingual/bicultural education. It illustrates how cultural content can be included in a language program, teaching not only appropriate kinship terms, but also an understanding of the meaning of membership in a larger social group (here, the clan) and an appreciation of the roles of different family members. The utilization of human resources from the community as suggested in this unit can be an important step in closing the gap between non-English speaking homes and the traditional English speaking school.*

1. Introduce the words ba'ɬichíní (his family) and t'ɬáiɬá'í hooghanígíí (a family unit). Talk about the usage of each term, then practice using the words correctly.
2. Have the children start talking about their families. Ask questions and write the answers given on a chalk board. How many of you have a baby at home? Do any of you have sisters? Give each child a chance to talk about the members of his family. Then have the class decide which members make up the usual family unit. Let a small group of children make three-dimensional figures representing the selected family members. [Be careful to emphasize that families may differ in composition, to avoid hurting feelings of students who may have lost one parent or another or who may not live with their parents.]
3. Have this group make large three-dimensional paper dolls representing a family unit. Give the children patterns for a man, a woman, a little girl, a big girl, a little boy, and a big boy. Have the children cut out two figures for each doll, staple or paste the edges together (leaving an opening), stuff the dolls with newspaper and close the opening. They may then paint or otherwise decorate each doll to resemble the intended family member.
4. Introduce the dolls as a t'ɬáiɬá'í hooghanígíí (family unit). Explain to the children that the man in the family is the azhé'é (father), the woman the amá (mother); the girls are ɬáí (older sister) and adeezhí (younger sister); and the boys are ɬnaaí (older brother) and atsilí (younger brother). Talk about how its members are related, using correct kinship terms. Other kinship terms to be introduced at this time are ach'é'é (maternal reference to daughter), atsi' (paternal reference to daughter), ayɬázh (maternal reference to son), aye' (paternal reference to son) and alah (siblings of the opposite sex).
5. Write each child's surname on the chalkboard. Discuss a possible origin of each surname. Talk about what the family is called by other people.

Ask the children if they have ever heard anyone call their family ---------- Ba'ádichínf. (Insert the child's father's name in the blank.)

6. Displaying the family of dolls, have the children pick a name for the father in this family. Explain to the children that this family would be called ---------- Ba'ádichínf. Discuss why the family would be called ---------- Ba'ádichínf.
7. Have the children compare their height with classmates. Talk about heights of each family member. (Who is the tallest? The shortest?) Discuss some possible ways to represent the different proportions of certain family members on paper.
8. After a discussion about the children's own family members and names, have the children cut out figures from construction paper to represent the members of their family. Help the children to understand that the size of each family member can be represented by cutting out figures of different proportions. Have the children paste their cut-outs onto another piece of construction paper. Display the results under the appropriate title: ---------- Ba'ádichínf.
9. Start collecting data about the family and the home and continue collecting data for the rest of the unit on the family. Include the information gathered in your scrapbook. Some examples of information are: the number of sisters, the type of home, the kind of pets, the clan and the history of the surname. Pictures or drawings to go in the scrapbook might include drawings of family roles, food eaten, sheep and pets.
10. Discuss grandparents. Some words to use are: amá sání (maternal grandmother), acheii (maternal grandfather), atsóí (maternal grandparents' reference to grandchild), anáíí (paternal grandparents or paternal grandparents' reference to grandchild). Help the children to understand that their maternal grandparents are the parents of their mother and their paternal grandparents are the parents of their father. Refer to the children's surnames to help the children understand that the father's surname and the paternal grandfather's surname are usually the same.
11. Ask the children who lives near their home. Some words to use are amá yázhí (maternal aunt), adá'í (maternal uncle), abízhí (paternal aunt or uncle), azhé'é yázhí (paternal uncle), alah (siblings or maternal aunt's children or paternal uncle's children of the opposite sex), ak'is (siblings or maternal aunt's children or paternal uncle's children of the same sex), azeedí (cousins), íí naa'aash (cousin). Discuss the kinship terms and practice correct usage.
12. Draw a family tree to show the children how family members are related. Children could draw their own family tree using the members of their own extended family.
13. Ask the children if they could think of other ak'éí (relatives). How did these people become their relatives? Do these people belong to the same clan as the children? Have each child talk about his clan. Discuss who is related to who in the class.
14. Invite an outside resource person to discuss the clan system. This person could talk about the origin of one of the clans. Later, one child could retell the story as the teacher charts the explanation. Another chart could be made to show clan relationships within the class.
15. Other ways in which the children could practice using kinship terms would be as follows:
    a. The teacher could arrange the classroom to create an atmosphere conducive to role play using kinship terms.

b. Have the children make puppets, labeling the puppets as certain members of a family, or use the puppets to demonstrate kinship terms.

c. Use children in your classroom who are related to demonstrate the use of kinship terms.

16. Have the children compile a list of duties performed at home. Have them choose a symbol to represent each duty. Some examples are: an axe for chopping wood, a stove for cooking, a sheep for herding sheep, and a loom for weaving. Help the children make a chart about who performs each duty at his home. The child could place the appropriate duty symbol in a column representing a member of his family. For example, a child could have a cut-out figure representing a mother pasted at the top of his paper. Beneath the cut-out he would place symbols representing her role, such as a stove for cooking and/or a loom for weaving. Display the charts with appropriate labels and a key explaining the various symbols.
17. Have the children make a list of what they do at home to help. Children could draw pictures and display them with appropriate titles such as Chizh Yah ífnídeijih (we bring in the firewood) and Íí naadahnílkaah (we herd sheep).
18. Make a bulletin board entitled Azhé'é (Fathers). Display pictures of fathers portraying different roles (such as riding a horse, chopping firewood, driving a pick-up truck, trading at the trading post and silversmithing. Have children compare how the displayed roles and their own fathers' roles are the same and how they are different. Discuss and ask questions such as the following: Why would your father make a belt? Why would your father chop firewood?
19. Make a bulletin board entitled Amá (Mothers). Have each child discuss his mother's role and have him draw pictures showing her cooking for the family, weaving a rug, and herding sheep.

# JEUX*

by Lafayette Parish Bilingual Program

*Children learn through play. The following French games are part of the curriculum of the bilingual program in Lafayette, Louisiana, for Kindergarten, first, and second grades. Children learning French as a first or second language in bilingual programs find reinforcement for concepts and vocabulary in such activities, and they enjoy learning. Games are also desireable for the English-as-a-Second-Language component, and all of the collections for young children contain many games which are appropriate for teaching speech sounds and meaning. In either language of instruction, games are additionally valuable for their social dimension. Particularly when they provide a comfortable framework for interaction among children from different linguistic backgrounds.*

## Balle nommée

Les enfants sont en cercle. Le maître lance la balle à chaque enfant qui doit dire chaque fois qu'il reçoit la balle, "Je m'appelle --" et ainsi de suite jusqu'à ce que tous les enfants soient passés.

## Les Mains sur la tête

Les mains sur la tête,
Les mains sur les genoux.
Tapez-les en arrière,
Voulez-vous?

Touchez le nez,
Et puis les oreilles,
Touchez la bouche
Et puis les orteils.

D'abord présenter les bras élongés, les paumes à l'extérieur. Lorsqu'on on nomme les différentes parties du corps, touchez-les--les deux mains à la tête, et au deuxième couplet, une main au nez, à la bouche, deux mains pour les oreilles et les orteils; tapez les mains comme indiqué.

## Jacques a dit

La maîtresse ou l'assistant prend le rôle de Jacques. Jacques doit donner des ordres aux enfants. Ils doivent obéir aux ordres précédés

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*These games are included in the curriculum guide Chants et Jeux developed by the Lafayette Parish Bilingual Program under Title VII funding. N. Ruth Bradley is Program director.

des mots: "Jacques a dit." Lorsqu'on obéit à un ordre sans "Jacques a dit," l'enfant doit s'asseoir ou sortir du jeu. L'enfant qui n'a pas fait de faute gagne.

Les Poissons (dans le filet)

Les enfants sont divisés en deux groupes: un groupe forme un cercle, "le filet," et l'autre est à coté, "Les poissons." Les enfants du filet choisit un numéro sans laisser l'entendre les poissons. Ceux du filet commencent à compter, les poissons courent entre les enfants du filet. Lorsqu' on arrive au numéro choisi, on fait le filet en joignant les bras pour attraper les poissons qui sont dans le cercle. Les poissons attrapés aident à former un plus grand filet. Lorsque le cercle du filet devient très grand et il ne reste que plusieurs poissons, on fait encore deux nouveaux groupes.

L'écureuil en cage

Les enfants sont répartis en groupe de trois. Deux joueurs font la cage en se donnant les mains. Le troisième se place à l'intérieur: c'est l'écureuil. Un joueur n'a pas de cage. Au signal tous les écureuils doivent changer de cage. Celui qui n'y parvient pas reste au centre.

Le Chat et la souris

A l'extérieur du cercle et dans des positions diamétralement opposées, le poursuivant--le chat, le poursuivi--la souris. La poursuite commence au signal donné par le maître. Lorsque la souris se sent menacée ou fatiguée, elle se place devant un numéro deux de son choix. Le numéro un du groupe devient alors la nouvelle souris. Changer souvent de rôle et de joueurs.

Le Facteur

La maîtresse est le facteur. Elle tire du sac du facteur une enveloppe et demande à un enfant: "Tu t'appelles --?" L'enfant répond: "Oui, je m'appelle --." S'il répond bien, elle lui donne sa lettre, et s'il répond mal, elle remet la lettre dans le sac.

Pin-Pi-Po

Les enfants sont assis en petits cercles (six ou huit par groupe) sur le plancher. Chaque enfant place l'index sur le plancher au centre du cercle. Le maître choisit un enfant pour commencer le chant. Le chef, avec l'autre index fait le tour du cercle comme dans le jeu "Eenie, meenie, minie, mo." A chaque syllable prononcée, l'index du chef doit toucher l'index d'un autre enfant. Quand le chef dit "pour boeuf," il s'arrête et il indique cet enfant en disant "C'est toi qui est le boeuf." Alors, le boeuf a un gage et doit faire ce qui est décidé par le groupe. Comme forfait on peut faire chanter une chanson française, compter à dix en français, marcher autour du cercle trois fois, etc. Le "boeuf," à son tour, devient chef et on répète le chant. Le jeu continue aussi souvent que veulent les enfants.

Le chant: Pin-pi-po Laurent va faire la bouniquette en arrière de la porte de l'église. Pour un, deux, pour trois, pour quatre, pour cinq,

pour six, pour sept, pour huit, pour neuf, pour boeuf. C'est toi qui est le boeuf.

Un, deux, trois, nous irons au bois

Un, deux, trois, nous irons au bois
Quatre, cinq, six, cueillir des cerises
Sept, huit, neuf, dans mon panier neuf
Dix, onze, douze, elles seront toutes rouges.

Le Roi du silence

Les enfants sont en cercle. Le maître fait le roi du silence (il déteste le bruit). Le maître dépose divers objets au centre du cercle puis fait signe à un enfant de se lever et de venir vers lui. Il lui indique par geste l'objet à prendre. L'enfant se déplace sur la pointe des pieds et essaie de porter au Roi du silence l'objet désiré sans faire de bruit. S'il y arrive, il a une récompense. (Deux blocs, un crayon, du papier).

Rebondir le ballon (jeux de nombre)

Les enfants sont assis en cercle; un enfant est au centre. Il fait rebondir le ballon un certain nombre de fois. Les autres enfants comptent en même temps pour eux-même. L'enfant du centre demande ensuite à un enfant de lui dire le nombre du fois qu'il a fait rebondir le ballon. S'il dit juste il le remplace au centre du cercle.

Les numéros de voiture (number review)

Tous les enfants sont assis en cercle. Chaque enfant a une voiture en papier sur laquelle est marquée un numéro de 1 à --. "Voitures 3 où êtes-vous?" Les enfants qui ont le numéro trois doivent se lever et faire un tour de cercle en courant, puis regagner leur place. Appeler un autre numéro --.

La Chandelle ou Le Foulard (tisket-a-tasket)

Le foulard est placé à égale distance des lignes de départ de chacune des deux équipes. Chaque joueur est numéroté: un, deux, trois, ... Le meneur appelle les numéros des joueurs qui doivent tenter de rapporter le foulard dans leur camp sans se faire toucher. On additionne les points de chaque équipe.